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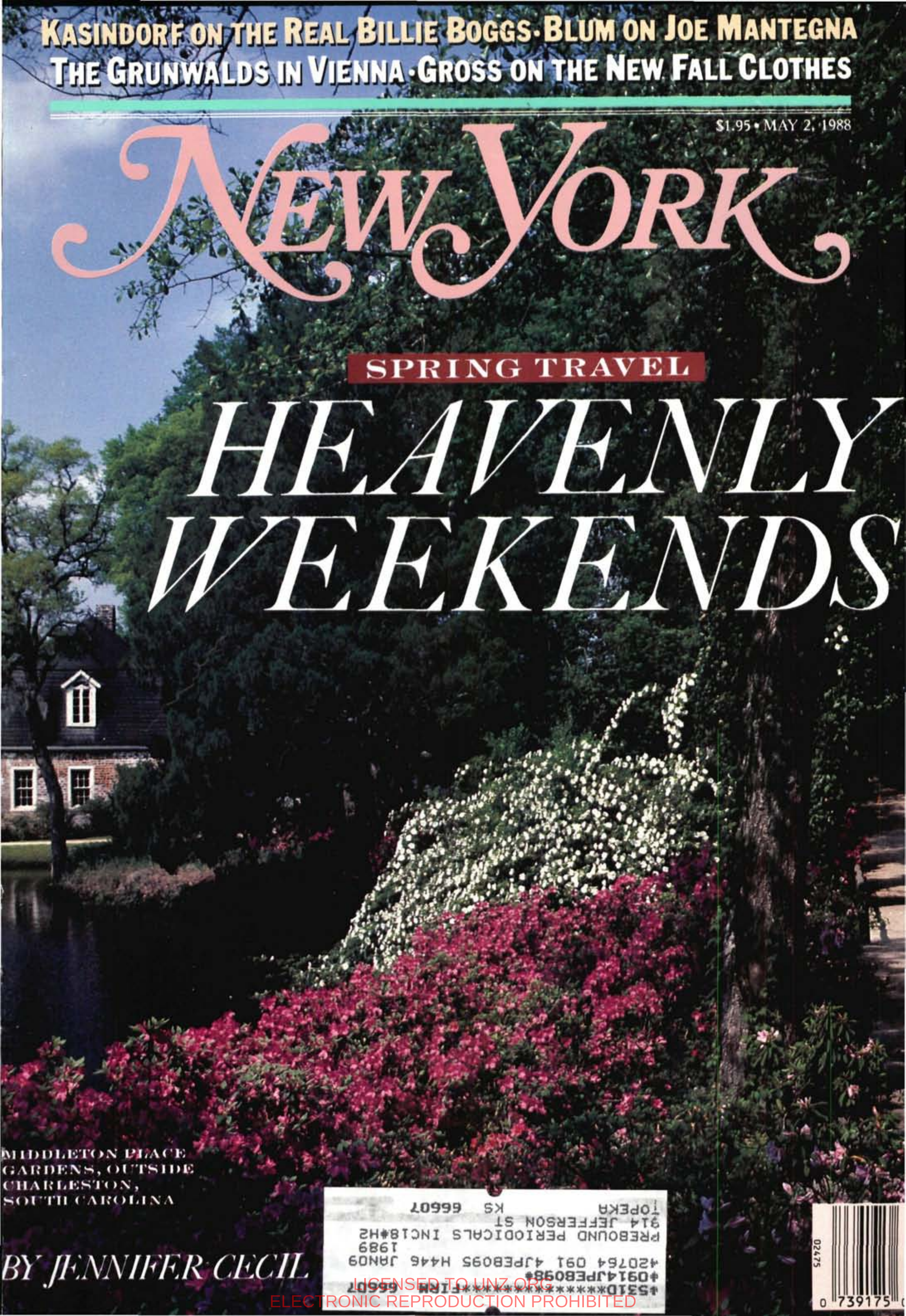

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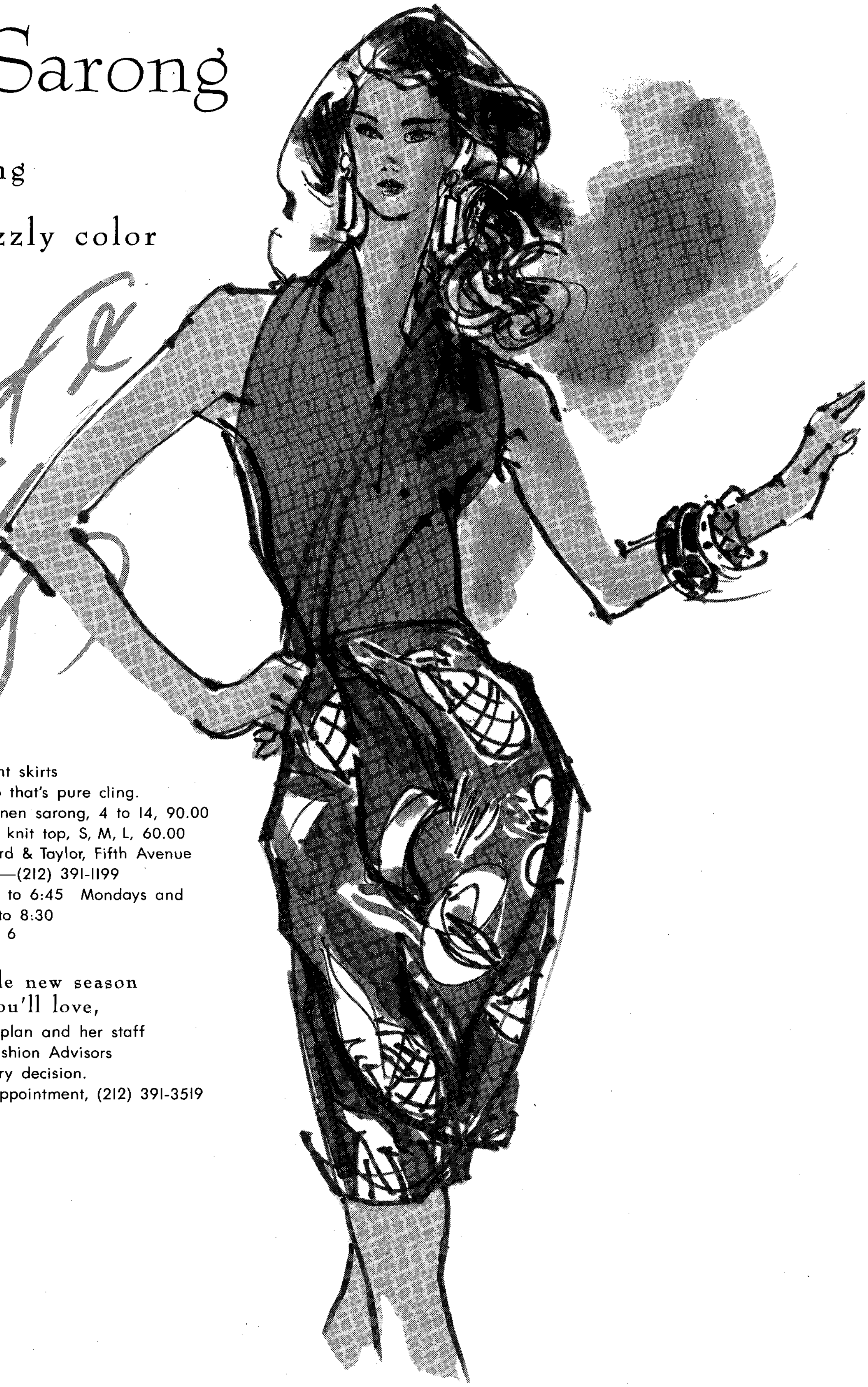

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VOL. 21, NO. 18 MAY 2, 1988

CONTENTS

Awards for 'New York'

As it celebrates its twentieth anniversary, *New York* and its writers are being honored for journalistic excellence. The American Society of Journalists and Authors has named *New York* Outstanding Magazine of the Year. John Taylor has won First Prize in the Citizens Housing and Planning Council's Roger Starr Journalism Awards for his October 5, 1987, cover story, "The Shadow." The Society of Silurians awarded Patricia Morrisroe an honorable mention in investigative reporting for her March 30, 1987, cover story on the Bess Myerson scandal. And *New York* is a finalist in two categories—Personal Service and Single-topic Issue—in this year's National Magazine Awards, to be announced later this week.

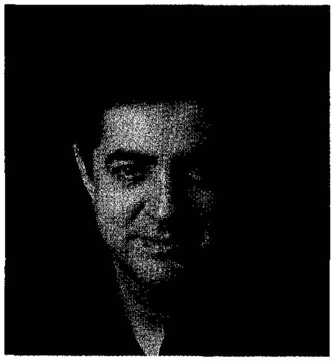
36 The Real Story of Billie Boggs

BY JEANIE KASINDORF

Most New Yorkers know her as Billie Boggs, and this is what they know about her: that she lived on the street for a year until, in October, she was picked up and put into Bellevue under a new program started by Mayor Koch. That she fought the city in court and won her freedom, and then became a media star. That days later, she was back on the street, panhandling and yelling obscenities. But few people know how Joyce Brown ended up on the street or how serious and long-standing her mental problems really are. "We don't feel good about saying it," says her sister, "but we know this isn't finished."

46 Pal Joey

BY DAVID BLUM

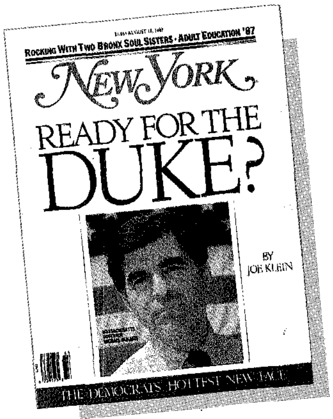


Joe Mantegna, 40, is not particularly famous, though he probably should be. Right now, he's starring on Broadway (with Madonna) in *Speed-the-Plow*, a new play written by his good friend David Mamet. Mantegna has been on Broadway before—in Mamet's *Glengarry Glen Ross*, for which he won a Tony Award in 1984. And he has been in movies, including *House of Games*, written and directed by—David Mamet. In fact, the playwright writes with Mantegna in mind, and then the actor delivers Mamet's lines in the particular cadences of working-class Chicago. "I guess," says Mantegna, "I'm The Guy."

52 Spring Travel: Heavenly Weekends

BY JENNIFER CECIL

The faraway pleasures of the South—lazy days and evenings, antebellum townhouses, allées of live oaks—are only a few hours away by plane. So why not spend a long weekend relaxing at a grande dame of a Savannah inn or strolling the lawns at Mr. Jefferson's university?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Cover: Photograph by Ted Hardin.

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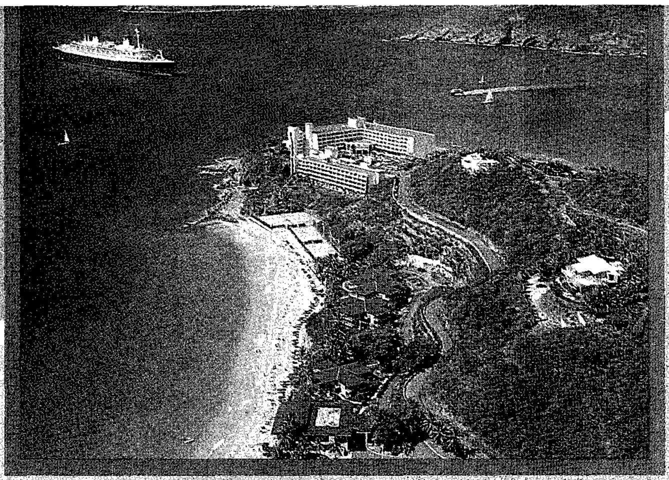

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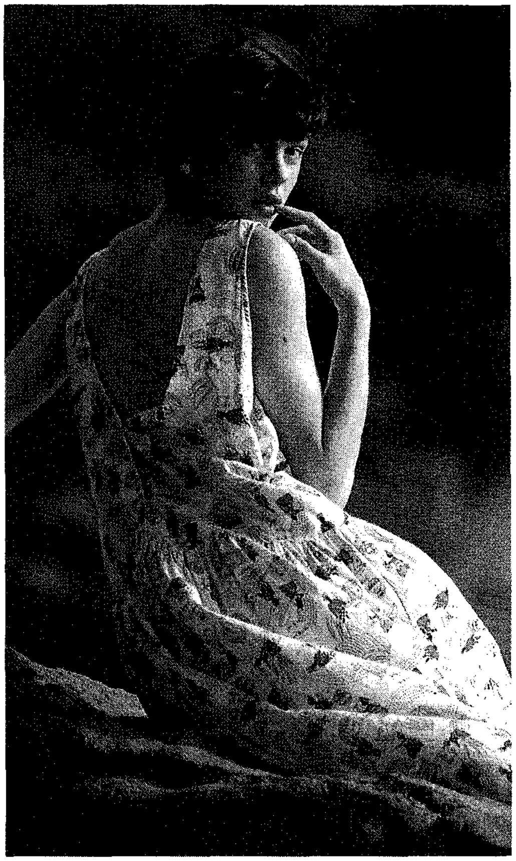

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LETTERS

Voices From the Past

"THE VOICE OF NEW YORK" [BY PEter Blauner, April 11] brought back not only the memories but also the spirit and feeling of the past twenty years. I gained new insights from the creators and observers of our history—a must for those who want to understand how things happened, and why.

Phyllis Klecka
East Islip, N.Y.

AS A VOLUNTEER—NOT A "MILITANT"—in the struggle to stop AIDS, I cannot let Ed Koch's denial of his own irresponsibility during the early years of this crisis go unremarked.

Some of us who first encountered AIDS several years ago are still alive and fighting for the rights of those with the disease; many who were with us then are no longer here. The early months of the epidemic were inexpressibly lonely and terrifying. People we knew, loved, and admired were perishing—they were beyond the help of those few medical professionals with the courage to buck the hostility and indifference that have killed as many thousands as the virus itself. I remember asking gay doctors and reporters, "What's the mayor doing about this?" "Nothing" was the usual answer. It was felt that nothing *would* be done until straight people started coming down with AIDS.

In the city that *New York* has just spent four issues celebrating, government and private responses to AIDS are still inadequate. More innocent, ignorant people are infected each day. And the mayor who showed little concern during the first, crucial years of this disease is preparing for his next re-election campaign.

Patrick Giles
Manhattan

I WISH TO TAKE ISSUE WITH THE BRESlins' interpretation of "The Ferraro Factor." For example, Jimmy Breslin asserts that the only thing Gerry Ferraro knew about her campaign was "that she had 24 Secret Service agents . . . and her picture in the paper." This is totally inconsistent with the facts.

Any woman who attended a top college on scholarships, put herself through law school at night after teaching all

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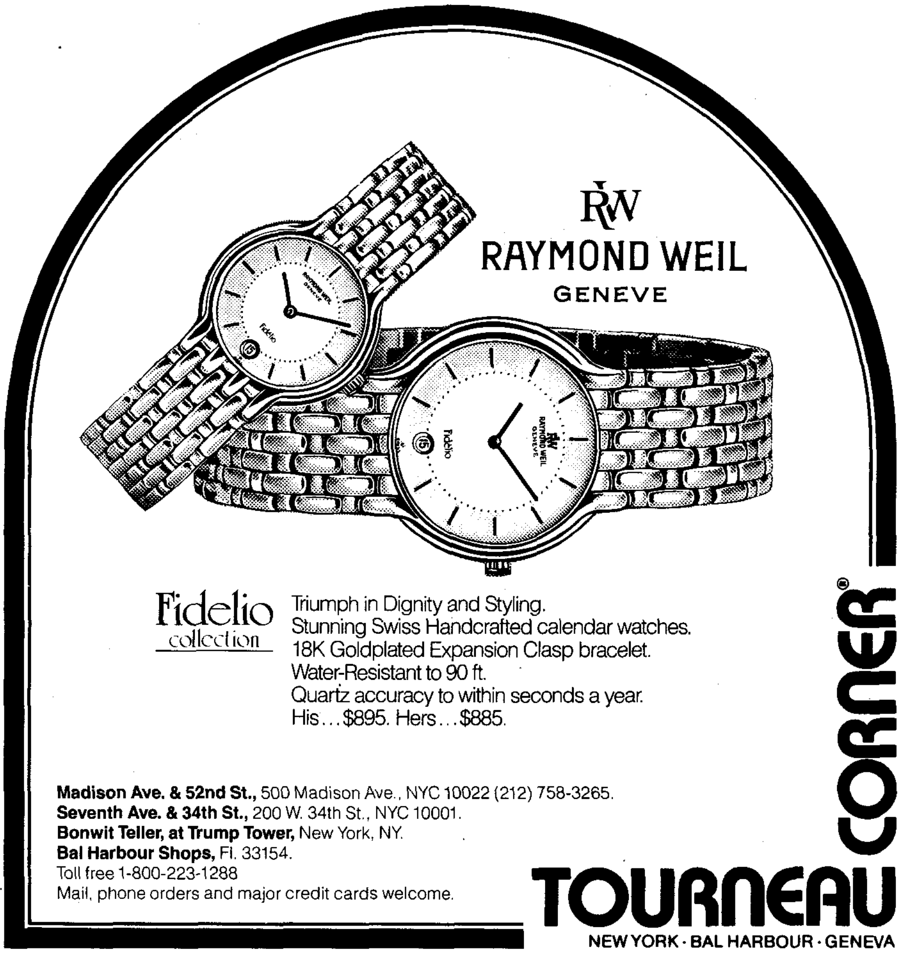

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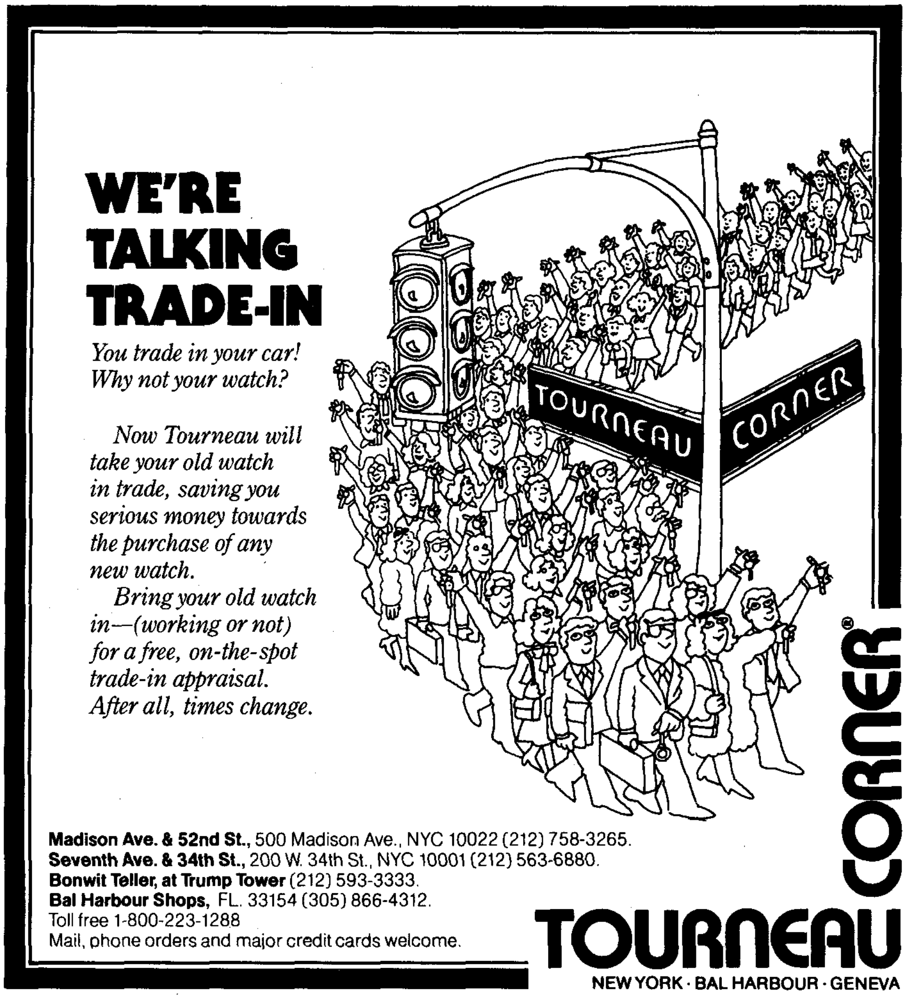

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day, graduated in the top 10 percen of her law class, was a member of Congress, and raised three children could not be the fool Breslin makes her ou to be.

Jessica Summerville, M.D
Manhattan

MY WIFE AND I JUST READ "THE VOICE OF New York." It was as if we were reliving the mid-sixties to the mid-seventies. Peter Blauner's collection of quotes was superb. All of the anguish, excitement, joy and sadness of that period came through as well as the political backdrop of the times.

Harold Waxman
Manhattan

TO INCLUDE AL GOLDSTEIN, THE EDITOR and publisher of *Screw* magazine, in your issue is a disgrace. You have a photo of Hal Prince on one page and the king of dreck on the other—for shame.

B. Harper
Manhattan

IN THE EXCERPT FROM "AIDS ANXIETY" [April 4], Michael Daly wrote that the medical charts of men frequenting gay baths "read like something out of Biafra." The war in Biafra was not about AIDS or AIDS-related diseases. It was a war that caused general devastation and severe malnutrition among children, similar to that found in Ethiopia today. I do not understand the analogy Daly tried to draw between these two tragedies. Soon your writers will inform the public that the Holocaust was one massive attack of AIDS.

Most of New York does not know about Biafra, or can hardly remember. However, I can assure you that after this careless reference, your readers will certainly believe that the crisis in Biafra had to do with AIDS.

Maureen Nzekwe
Manhattan

MAY THE STAFF OF *New York* CONTINUE to be the heart and soul of New York for another twenty years. I live over 1,000 miles away, but with your magazine, I feel close to all the action each week.

Patrick Powers
Webster City, Iowa

AS A RELATIVE NEWCOMER TO MANHATtan, I was both entertained and educated by "The Voice of New York." What a crazy two decades. The last few pages of the memoirs, however, with headings like "AIDS," "Scandal Time," "The Have-Nots," and "Crack Madness," confirmed my sad suspicion: New York is not at all what it once was. And because of the steep price of everything from plays and nightclubs to restaurants and movies, I spend most nights home in my tiny apartment watching TV, wondering what I'm missing. Your issue made it clear that by coming to the city in the late eighties, I missed New York.

Laura Kelly
Manhattan

"OUR TIMES" BROUGHT BACK MANY MEMories, both happy and sad. But you slipped up in your mention of Joan Sutherland's appearance at the Metropolitan Opera's centennial in October 1983. Dame Joan did sing, but that's Birgit Nilsson in the accompanying photograph.

I was the Met's performance manager that day, as I was on another memorable evening, April 9, 1987. This was the night of the season's final performance of Franco Zeffirelli's production of *Turandot.* Although Elizabeth Taylor, Christa Ludwig, Rex Harrison, and dozens of other stars were also in the audience, no one received more applause or attention than Nilsson, the most famous Turandot of all. During intermission, I escorted Nilsson as she walked through adoring crowds. Suddenly, a woman pointed at us and shouted, "Look, it's Joan Sutherland!" Without missing a beat, Nilsson spun around and cried, 'Where? Where? I love Joan Sutherland!"

Fred Plotkin
Manhattan

YOUR APRIL 4 ANNIVERSARY ISSUE WAS not only colorful and interesting but very informative as well, especially for me.

I was born three days after *New York* made its first appearance. "Our Times" gave me the chance to read about things I was too young to remember and to relive the moments I recall so well.

Sarah Weiss
Brooklyn

Ad Infinitum

I GOT A KICK OUT OF BERNICE KANner's comment that the new Kellogg's Mueslix commercials are à la Hal Riney ["On Madison Avenue: The Voice," April 11].

In reality, the Kellogg's commercials are a direct ripoff of the Collett Dickenson Pearce classic Hovis-bread campaign that ran in England in the mid-seventies—with similar music, visuals, and voice-over. This comes to mind because I've just come back from Italy, where there is yet another ad running (this one for pasta) that is derived from the Hovis campaign.

William S. Doyle
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Manhattan

Jean d'Eve

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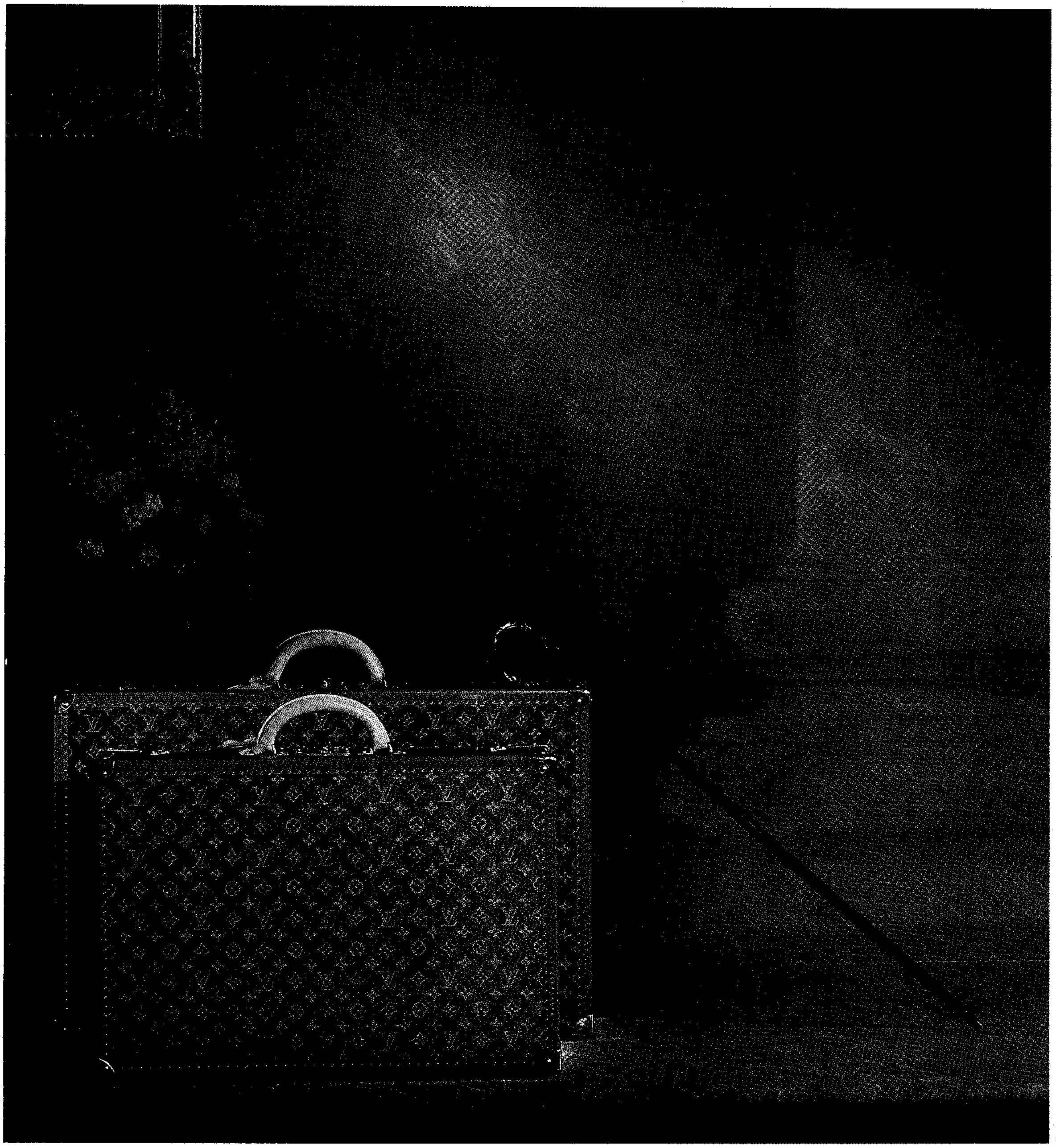

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BRONX BAILOUT...COLA COMBAT...ONO IMAGINES...RALPH'S FERRARI FEVER

DUKE KNIGHTS THE OTHER FRIEDMAN

Has Michael Dukakis brought an end to the political exile of Bronx Democratic leader George Friedman? The Democratic presidential front-runner has agreed to speak at the annual Bronx Democratic dinner next month, a move that insiders say will force city politicians to stop shunning Friedman.

Afraid of being tainted by corruption, top pols have been snubbing Friedman—convicted felon Stanley Friedman's handpicked successor—and last year boycotted the fund-raising dinner he held. This year, in exchange for Friedman's support, Dukakis has agreed to speak at the event.

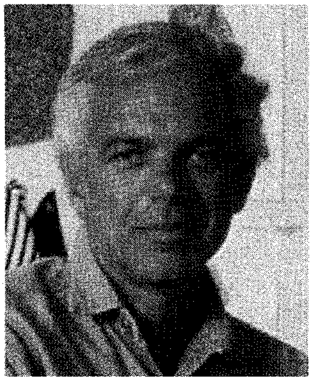
"Those high-minded politicians may still want to snub Friedman, but they certainly can't afford to snub Dukakis," says the source. "Koch has already said he will attend the dinner, and other city pols have indicated that they will follow." Says Friedman, "The dinner will be a big success. I don't know if I was brilliant or just lucky getting Dukakis to speak."

LENNON MUSEUM: YOKO WORKS IT OUT

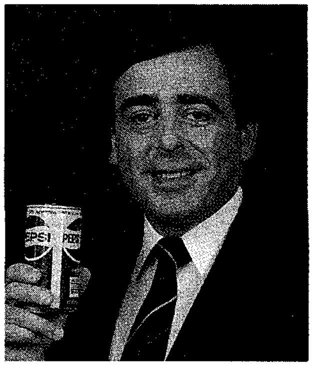
Yoko Ono is planning to open a John Lennon museum on the Upper West Side, says a source familiar with the project. The 55-year-old performer is close to buying a four-story building on 79th Street near Amsterdam Avenue, and has hired architects to prepare the interior for the exhibitions, says the source. Three years ago, Ono donated $1 million to the city to build Strawberry Fields, a two-and-a-half-acre glade in Central Park that was landscaped as a memorial to the assassinated singer.

But a spokesman for Ono says she hasn't decided on the location. "We want a space big enough to house his diaries, unreleased songs, guitars, costumes, and drawings. We want it to be a study center where fans can learn and reflect. We want to open it in 1990, in time for John's fiftieth birthday."

YOKO ONO



RALPH LAUREN



ROGER ENRICO

LAUREN TUNING UP COUNTRY SEAT

Ralph Lauren is sparing no expense to improve his new $21-million estate in Bedford. A source familiar with the blueprints for the 200-acre complex says the designer is planning to build a two-story, 30-car garage to house his Ferrari collection. The fieldstone building will have several high-tech elevators to carry the cars to the second floor.

The source says that Lauren wants to bring two Ferrari mechanics from Italy to live on the estate and keep the collection tuned up. The plans also include building an enormous enclosed swimming pool, redoing the outdoor pool and tennis courts, and constructing a high stone wall around the entire estate.

A spokesman for Lauren refused to comment on the story, but the source says, "The designers who did the Rhinelander mansion and his Fifth Avenue apartment has been flying back and forth to auctions in England because Lauren wants his entire Bedford house to be furnished with the same old-world look as his stores."

ATLANTIC RECORDS BASH: COKE IS IT

Pepsi chief Roger Enrico is fuming because Coke executives snagged a deal that he had made for a highly visible Pepsi promotion, says a source.

Enrico had a verbal agreement that Pepsi would sponsor a ten-hour rock concert next month at Madison Square Garden—as well as the follow-up broadcasts on HBO and network TV—to celebrate Atlantic Records' fortieth anniversary, says the source. "Enrico thought he had the deal locked up, but he never got it in writing," according to the source. "While he was in the Soviet Union promoting Pepsi, Coke executives stepped in and offered better terms."

Coca-Cola spokesman Robert Baskin would say only that the bidding for rights to sponsor the concert was "a highly competitive situation." Pepsi spokesman Tod MacKenzie confirmed that Enrico had been negotiating with Atlantic Records, but, he said, "Coke was more desperate."

WCBS EMMY WINNER MISSING IN ACTION

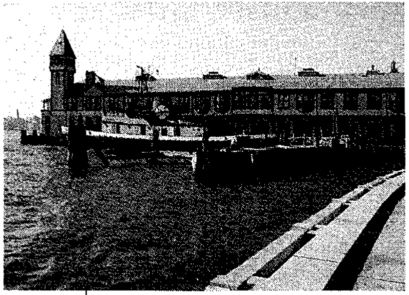
Insiders at Channel 2 are buzzing about the local Emmy that the station won two weeks ago for spot news, saying that the assignment manager who won the award hadn't worked on the segments. The Academy of Television Arts and Sciences cited assignment manager Steve Paulus for coverage of a Borough Park building collapse in 1987. The sources say that Paulus was on jury duty the day of the disaster.

A spokeswoman for the Academy says, "Station ex-

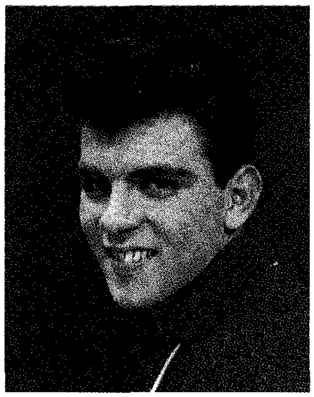
Photographs: top, Phil Roach/Photoreporters; center, Barbara Walz/Outline; bottom, Carol Halebian/Gamma-Liaison.

TERRESTRIAL NAVIGATION...CROONER'S CHRONICLE...KITCHEN CAMEOS...*TIMES* NEWS

LARRY SPEAKES



PIER A



FABIAN DURING THE FIFTIES

ecutives told us that although Paulus wasn't in the newsroom, he did his job by making repeated phone calls to the newsroom throughout the day."

But a source says, "Paulus may have called the station once or twice, but he certainly didn't have a role in putting the story together."

Paulus refused to comment. A Channel 2 spokeswoman would say only, "Our coverage was a team effort. As assignment manager, Paulus accepted the award for all the people who worked on the story."

MERRILL: SPEAKES SPOKE OUT OF TURN

A source close to Merrill Lynch president Dan Tully says that the flap over fabricated quotes wasn't the only reason Larry Speakes resigned. Tully was also upset by the way Speakes's book, *Speaking Out,* treated top Republicans close to the firm, the source says. In the book, Speakes calls Alfonse D'Amato "a motormouth" and George Bush "wishy-washy."

"Tully complained that the book's tone was 'all wrong,' " says the source. "He said that a good Merrill Lynch vice-president 'wouldn't write something like that.' " Speakes and Merrill Lynch refused to comment on the story.

MARINE GROUP SAILING AWAY?

A real-estate source says that officials at the Seamen's Church Institute, a maritime organization and museum based in lower Manhattan for 154 years, are considering leaving the city because they can't find affordable headquarters. The source says that institute officials had hoped to reopen the museum in a city-owned Victorian building at Pier A, near Battery Park City, but were turned down.

"The institute even offered to renovate the building, but Deputy Mayor Alair Townsend told them that the city wanted the pier to make more money," says the source.

An institute spokesman would say only, "We're still looking for a place to move in Manhattan, but we're having to consider New Jersey."

Bob McGrath, a Townsend spokesman, says, "We decided that a store and restaurant and a visitors' center would generate more income and amenities for the city than the Seamen's Institute."

FABIAN PENNING FIRST EDITION

Former teen idol Fabian Forte will be in town next week to shop his autobiography. The singer, whose hit singles "I'm a Man," "Turn Me Loose," and "Tiger" made him the heartthrob of *American Bandstand,* expects to get $250,000 for the book.

His agent says, "Fabian's story is the tale of a survivor, of a performer whose career was washed up at the age of 21 and the way he put his life back together."

HEDRICK SMITH'S POWER PLAY

Washington media types have been wondering why former Washington-bureau chief Hedrick Smith is leaving the New York *Times.* Smith wasn't talking, but television sources close to the Pulitzer Prize–winning reporter say he resigned to work on a four-part TV documentary based on his best-selling book *The Power Game.* "Smith wants to work closely on the programs," says the source, "and he didn't want to split his time between the paper and the project."...

Leslie Bennetts is the latest *Times* reporter to get her knuckles rapped by executive editor Max Frankel for writing for other publications. Two weeks ago, Frankel posted a memo in the newsroom complaining that the story Bennetts wrote for *Vanity Fair* on the musical *Chess* should have appeared in the paper. A source says, "Max is worried that reporters are giving away their best work."

RESTAURANT NOTES FROM ALL OVER

Melvyn Master, who has ended his partnership with Jonathan Waxman in Jams, is opening a restaurant in Bridgehampton in late May. Moderately priced, Mel's will be on the site of the Stage Deli on Main Street and will serve simple dishes like salads, grilled fish, and chicken. "I'm wary about the restaurant scene in Manhattan," says Master, whose Upper West Side venture, Bud's, filed for bankruptcy reorganization earlier this year. "I'm waiting to see how Mel's does, and if it's successful, I might bring the idea to the city." . . . A former chef at the Russian Tea Room, Patrick Pinon, is opening a French seafood restaurant on Third Avenue near 67th Street, on the site of Oscar's Salt of the Sea. Called Le Laurier, the restaurant will open in mid-May and serve such dishes as bouillabaisse and roast halibut. . . . The owners of Le Palmier, on East 20th Street, are changing the restaurant's name to Cafe 20 because lawyers for the Palm threatened to sue, claiming that the names are too similar.

Photographs: top, James Colburn/Photoreporters; center, Erica Lansner/Photoreporters; bottom, Bettmann Archive.

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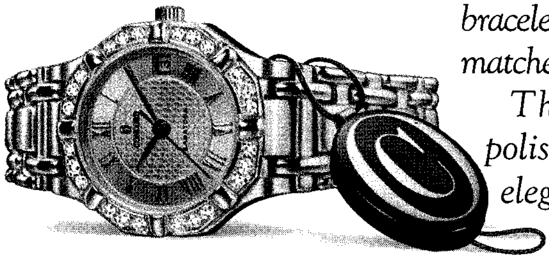

Fig. I

LADIES'
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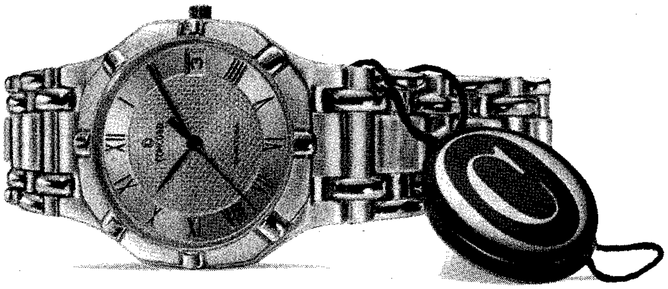
Fig. II

MEN'S
18-CARAT GOLD
SARATOGA.



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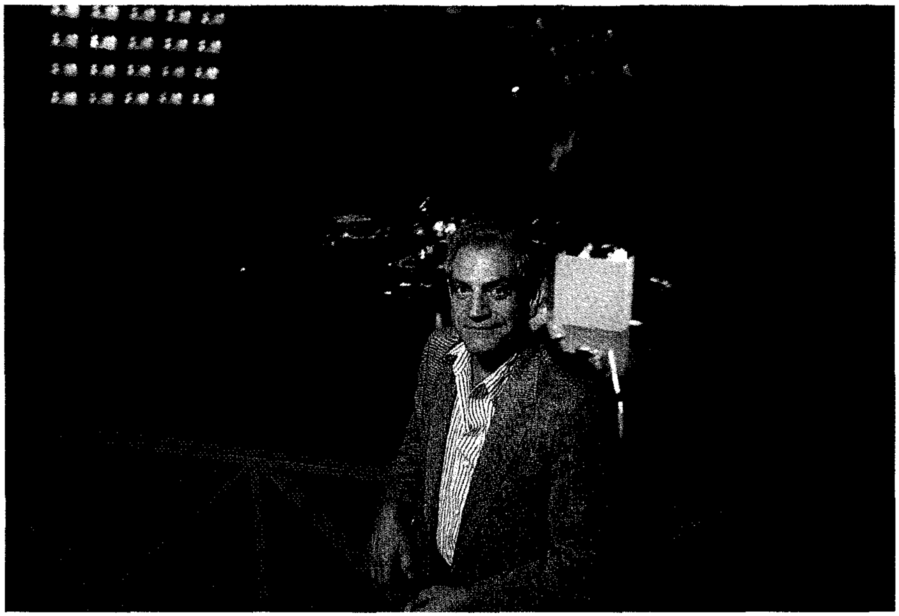
IMPULSE SELLING



SETTING THE STAGE: *Imero Fiorentino during the rehearsal for the Impulse camera launch.*

POLAROID PACKS THE PALLADIUM

THE *Daily News*'s "TICKER" COLUMN LED off the paper's business section with an item about Impulse. CBS, the Financial News Network, and the Boston *Herald* and *Globe* (Polaroid's hometown newspapers) also heralded the arrival of the company's newest instant camera. The *Times,* however, buried seven lines in "Company Briefs" about Impulse's April 14 debut at the Palladium, and the *Wall Street Journal* was ominously silent about the high-voltage presentation. The other TV networks yawned, passing up the chance to cover what the show's producers vowed would be "truly the newsworthy event of the spring."

They may have overstated things just a bit. Still, Impulse's extravagant launch—Polaroid figures that hundreds of people logged 20,000 hours on the $1-million event—was in many ways a typical major corporate bash, one of perhaps 100 big-budget, Broadway-type "private" spectacles that take place every year.

Polaroid worked for three years to develop Impulse, a scaled-down version of its pricier Spectra system. Eleven months ago, some 30 Polaroid communications managers met to plan a marketing strategy and excite the world about a camera that provides instant photo gratification. "There's a story in this event for every medium—general, trade, photo enthusiast, radio, and TV," Polaroid press-and-publicity manager Allan Verch promised weeks before the event. "This is more than a new-camera launch; it's an unprecedented life-style event. We have a dream that Impulse will become a vital life-style element in this decade; that it's more than a new product—it's a new life-style, comparable to Sony Walkmans and Reeboks." (In 1980, Sony held intimate listening parties to introduce its Walkman and featured a robotic character listening to the personal stereo at trade shows. Reebok quietly sent its shoes to editorial offices.)

Two years earlier, with much fanfare, Polaroid had introduced the $225 instant Spectra system at a party at the Century Plaza Hotel in Los Angeles: A three-story walk-through mock-up of the camera became the set for a sound-and-light show. Spectra has sold well, but the concept of instant photography has not. Auto-focus 35-mm. cameras and one-hour-development mini-labs have given Polaroid reason to worry; nonetheless, it claims approximately 15 to 20 percent of the camera business in the U.S. The company's victory in a 1985 patent-infringement suit kept Kodak out of instant photography, and now Polaroid has the market to itself.

When the managers first gathered for their secretive mission, the camera was code-named 6500. Four months and considerable consumer feedback later, "Impulse" beat out "Rangefinder" and "Passport" as the name of the new corporate contender. Color consultants chose the hues: "luster gray," "burgundy," "lapis blue," and "jade green."

In November, Verch, along with Polaroid communications director Eelco Wolf and consultant John Cole, invited three production companies to make pitches to handle the Impulse premiere party. One was Imero Fiorentino Associates, which started as a lighting-design consultant 28 years ago and has evolved into a full-scale production company. IFA has done work for Frank Sinatra, Barry Manilow, and Neil Diamond tours, as well as the Miss America, Miss U.S.A., and Miss Universe pageants, and *Sesame Street.* The company has also been involved with the Democratic and Republican conventions, the first televised pictures transmitted from space via the Telstar satellite, numerous presidential debates, and a plethora of "corporate Missions Impossible," says Tony Salerno, senior vice-president and executive producer. In one of several jobs for Anheuser-Busch, IFA rounded up Bob Hope, Gene Kelly, Paul Newman, Linda Evans, Ed McMahon, Dudley Moore, Susan Anton, John Forsythe, and Lou Rawls to appear in a musical production.

But before IFA was invited to join the game, Polaroid briefed the production company on the new camera and the demographics of its audience (18 to 35, 60 percent female), the TV spots (Rosanna Arquette, of *Desperately Seeking Susan,* stars in funky vignettes), the event's theme ("Go With Your Impulse"), the budget (around $1 million), and the objectives (to introduce Impulse to the press, financial analysts, and the public, and to position instant photography as vibrant and stylish).

Two weeks later, after IFA creative director Gerald Ranson and talent coordinator Debra Norman had investigated people and places and the IFA team had conceived a show and designed a set, they brought the Polaroid team to the Palladium to inspect the proposed site. Then, a month later, Verch and Wolf called IFA to plan a meeting. When they canceled because of an illness and failed to reschedule immediately, IFA president Imero Fiorentino admits, "We were nervous."

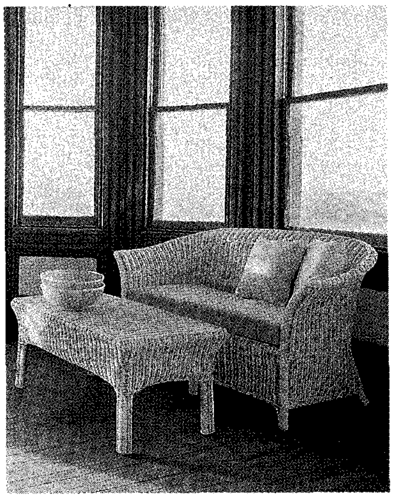
Finally, on February 1, Fiorentino and Ranson visited Polaroid and learned that IFA would handle "executive production" but that another company would produce the music video for the event. In the following weeks, IFA's team wrestled with the budget and searched for talent. Ultimately, IFA nailed down Cutting Crew,

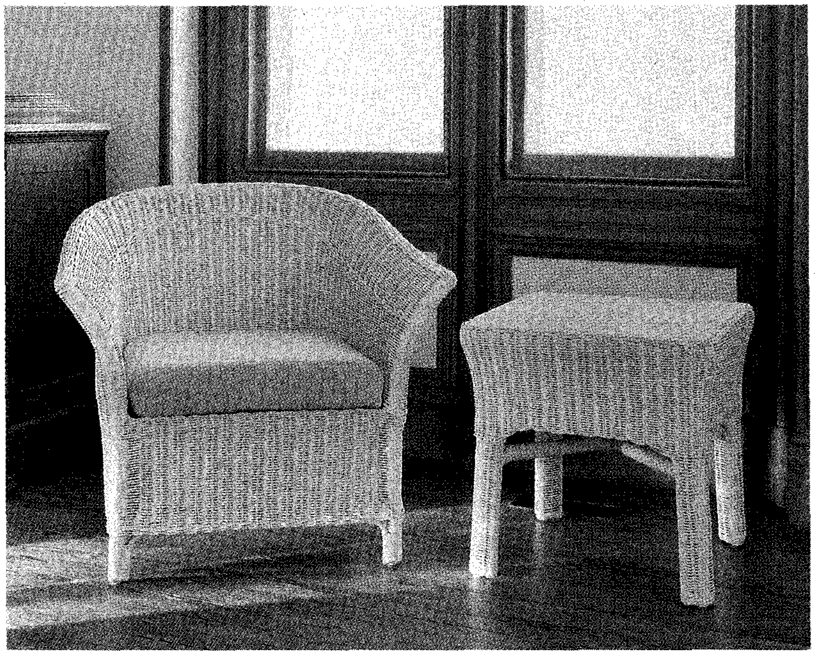
Photograph by Mark Jenkinson.

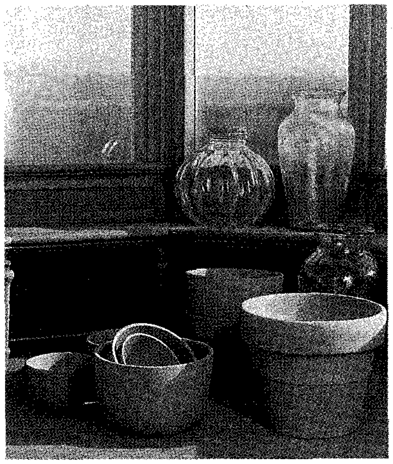
Summer Inside/Out

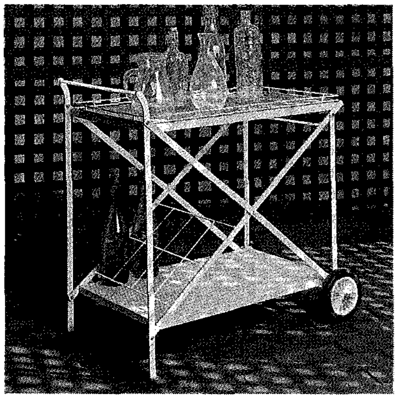
Every summer it seems the same garden furniture keeps resurfacing-aluminum chairs, primary plasticware, poor quality goods that don't weather well. We think that summer is a time for quality products that function, age well and enhance both home and garden. So we've brought together a collection of home furnishings that meet our criteria. Our **Victoria Furniture** is inspired by turn-of-the century Lloyd Loom Wicker we've long admired. Romantic and generously proportioned, it's newly colored in white or teal stain echoing pieces frequently seen in New England. **Arm Chair $159, Lamptable $119, Loveseat** (H31¾" x W52" x D31") **$229. Coffeetable** (H16" x W41½" x D21½") **$139.**

For centuries **green glass** has been an Italian favorite. These wonderfully earthy jars and bowls are naturals to fill with summer fruits and flowers **$17.50–$24.50.** While in Italy, we found **bowls and planters** made of the highest quality **terracotta**, known for its porousness, strength and earthy good looks. **$6.95** to **$44.95.**

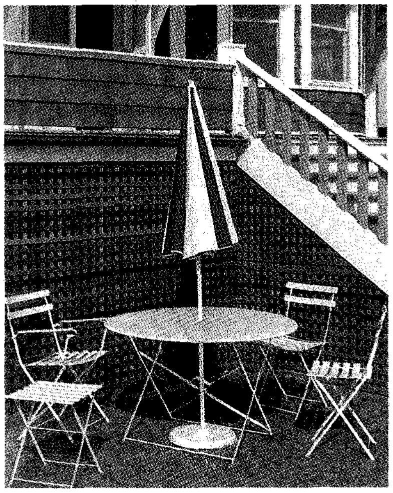








French Park Furniture is familiar to all those fortunate enough to visit Paris in the Spring. Featuring durable white or green weather-resistant enamel and folding steel frames. **Side Chair $35, Arm Chair $59, Medium Umbrella Table** (47" dia) shown **$99. Parasols** in green/white and blue/white canvas **$59.** We've had numerous requests for a practical trolley for the garden or patio. Now we have one which works with French Park but looks great on its own. 2 levels, slanted bottle rack, shelf rails. White enamelled steel. **Garden Trolley $89.**



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The day after the contract was signed, armies from Polaroid and IFA got down to details. The Palladium would handle catering. The marquee would list Impulse as one of the stars. IFA envisioned a grid loaded with cameras that would descend and put Impulses into the hands of the audience. They also wanted bodybuilders, a motorcycle, and bikini-clad roller skaters, with David Lee Roth as the headline act. But the grid dissolved in practical problems, Polaroid nixed the bikinis and bodybuilders, the stage was too small for a motorcycle, and Roth was unavailable.

The next day, after reviewing dozens of rock tapes, Ranson and Norman trekked to the Stone Pony in Asbury Park, New Jersey, to see Splitting Image perform. They decided to recommend this rock band to open the show. In the weeks that followed, members of the IFA team met with Splitting Image and Cutting Crew, completed the stage and lighting plans, set the choreography, and wrote a script. They settled on *Entertainment Tonight*'s Nina Blackwood as the emcee; assisted in the filming and editing of the video, which Polaroid used at a sales meeting in Orlando; arranged visas, flights, and rehearsal space for Cutting Crew; picked wardrobes; and arranged to "load in" at 3 A.M. the night before the show.

Polaroid's musical extravaganza, one of 30 major corporate events that IFA will produce this year, would require 296 dimmers and almost 900 lighting fixtures, 85 video monitors, three TV cameras, two video projectors, and 36 performers, including two skateboarders, eight dancers, three roller skaters, four exotic models, five members from Cutting Crew and nine from Splitting Image, four puppeteers called the Crowations, and music reporter Blackwood.

The technical crew numbered 25, the stage crew 15, IFA's production crew another 15, and the Palladium house staff a dozen. Approximately 40 people from Polaroid would work the club. Downstairs, on the main dance floor, 400 guests—mainly friends of the performers—would lend ambience. Four hundred analysts and journalists had been invited to gather upstairs. The publicity crew assembled party-favor bags with $89 "luster gray" auto-focus models for analysts and members of the media, and $69 fixed-focus ones for other guests. Into each bag went a packet of instant film, a VHS music video of Cutting Crew and an audiocassette of Splitting Image, and a lavish press kit. The loot filled eleven color-coded laundry hampers.

On April 14, rehearsal took up the entire afternoon, at a decibel level near 100—eight times louder than normal conversation but just shy of what the audio technician deemed painful. Even cotton stuffed in my ears didn't make it comfortable, but Fiorentino assured me that the crowd would absorb the sound. A hum in the electrical system was repaired; the costumes were ironed. Blackwood flubbed her lines during rehearsal, but no one worried. "When the lights go down and the adrenaline pumps, performances go up," Salerno said. "Every opening is a kinetic, living experience. These are the kids we've raised, and this is their wedding. We're giving them away." Fiorentino beamed. "Every time it comes together, it's like the first time. It's like you've never done a show before. Yesterday is history, tomorrow is tomorrow, and right now is all."

At 5:15, rehearsal ended and the performers changed clothes. By 6:15, the Palladium was packed. The show began nineteen minutes late, with the impassioned antics and Bruce Springsteen–like tones of Splitting Image. The analysts and reporters near me cringed and covered their ears. Some scrambled for quieter corners, though no one left, for word was out that cameras would be distributed after the show. One deafening version of "Go With Your Impulse" followed another—in Asbury Park, reggae, heavy-metal, and California-beach styles. The older audience did not know the groups and was not exactly inspired to make their acquaintance.

Finally, at 8:07, the noise went away and everyone upstairs filed into the Michael Todd Room for dinner. Polaroid vice-president William O'Neill strode to the podium. "Why did we put you through one and a quarter hours of the finest music in the country today?" he asked jovially. "To set a tempo, to create special moments. These groups speak to an important market segment."

At 8:48, the presentation ended. Some swarmed around the food, and others pushed toward the doors. The IFA crew struck the set and packed away whatever it could, since the Palladium opened for business as usual, one hour later. One photographer griped that the event was "an imposition on the time of working journalists." Dean Witter Reynolds analyst Eugene Glazer admitted that while it was "too loud for my taste, it's a clear appeal to the younger generation." Wood Gundy analyst Mark Obenzinger said that the "huge bang created an atmosphere of excitement," but he confessed that he never wanted to go to the Palladium again.

Part of the crowd surged out to collect their Impulses, but Ranson, Fiorentino, and Salerno angled their way in. "How do you think it went?" I asked. "Terrific," said Ranson. "Great," said Fiorentino. Salerno approached the truth a bit more directly: "The show was good, but boy, was this audience tough." ▬

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THEY BOMBED IN NEW YORK

PRIMARY FALLOUT

WELL, THEY'RE GONE—OFF TO PENNSYLVANIA and points west—and not a moment too soon.

The New York presidential primary was a two-week mortification, a sleazy tent show in which everyone—the press, the pols, the populace—seemed in frantic competition to make the worst possible impression. The tabloids screamed; the local interest groups demanded fealty; the governor worked the phones; the mayor—well, the mayor reached a level of destructive self-indulgence remarkable even for him. Bewildered out-of-town reporters asked, "Is this the way it always is? Does the mayor have a screw loose? Does the governor? Do people here always shout at each other?" It was a nonstop embarrassment, and no one emerged unscathed—not even the winner.

Michael Dukakis won, of course. He won big, and—barring some perverse act of nature—is the likely Democratic nominee. But why was his victory so unsatisfying? Was it because 30 percent of the people voting for him, according to ABC's poll, said they were doing so just to stop "another candidate"?

The governor ran, as always, an eminently honorable race, never once succumbing to the raucous maelstrom of pandering and venom that engulfed the campaign—but never once *acknowledging* it, either. This was a missed opportunity. Dukakis could easily have stepped outside his cool, technocratic shell and expressed outrage at the racial and religious epithets being flung about. But he didn't. He just plugged along, business as usual—and while his persistence is admirable and his personal decency manifest, one waits (in vain, so far) for a demonstration of courage.

He came close when he met with the presidents of Jewish organizations, insisting that the question of a Palestinian state was something to be negotiated by the parties involved. But why didn't he take the next step? Dukakis could have said, "Listen, folks, you know my record. You know in your hearts that I'm not going to sell Israel down the river. Let's stop splitting hairs, stop playing litmus-test politics, and start thinking about what can be done to ease the racial tensions in this city and country."

LOCAL ANTIHEROES: *Cuomo and Koch.*

In truth, the Dukakis campaign was quietly encouraging some of the fear and polarization. There was undisguised glee when the *Daily News* headline proclaimed that the race was TOO CLOSE TO CALL. The Washington *Post* quoted an unpaid campaign consultant named Hank Morris as saying, "That's just what we needed. It's going to energize the white vote."

Why do I get the feeling that Dukakis has yet to be tested, even after all these primaries? Somehow, he has managed to emerge as the prohibitive favorite without ever really being at the center of the story. The main event has always been elsewhere: Simon's budget numbers, Gephardt's flip-flops, Gore's pandering, and always, always, the enduring enigma and melodrama of Jesse Jackson. Until his victory last week, Dukakis had never really stood in the spotlight, never faced the laserlike scrutiny that torpedoed the others. He seems very much the same fellow who began the campaign a year ago—and while patience and consistency are virtues, stagnation isn't. Even at the moment of his greatest triumph, he suffered a bit in comparison with the remarkable Jackson, who seems to grow each week before our eyes.

Jesse Jackson will be stroked and celebrated in the wake of his dignified campaign in New York—and he deserves credit for never rising to Ed Koch's bait. "Jackson played Koch," said the writer Wilfrid Sheed, "the way Dave Winfield played George Steinbrenner."

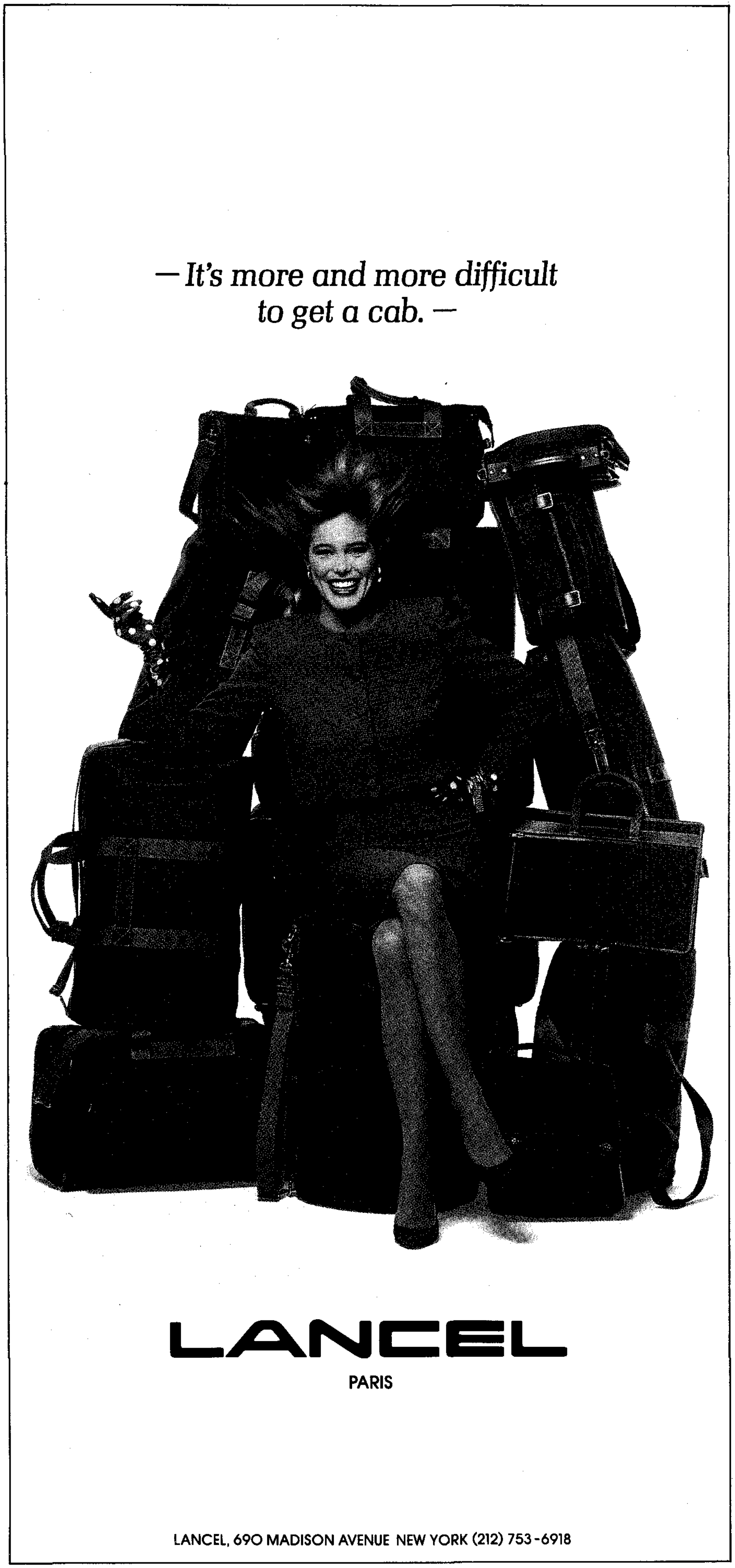
True enough, but aren't the encomiums rather cheap now? Isn't the truth that everyone is somewhat relieved that this particular genie has been returned to his bottle? If New York was a testament to Jackson's continued growth as a politician and as an American phenomenon, it was also a reminder of his limitations: He would have lost even if Ed Koch hadn't made the campaign a referendum on Jesse Jackson. His politics are too extreme, his personal style too hot for most middle-class white folks. In New York, he was merely a black candidate, his crossover dreams thwarted—in part by his message, in part by racism, but also by a few silly political blunders.

For one thing, he should have met with Jewish leaders. What did he have to lose? There was a limited universe of possible results: He might have won them over, they might have embarrassed themselves by heaving rhetorical bricks at him, or—most likely—nothing much would have happened (a fourth possibility, that Jackson might have committed some terrible blunder, seems improbable given the impenetrable smoothness of his act this year). It's possible Jackson was sending a message to the black community: I'm not going to cave in to these guys.

In fact, the reverend seemed to spend less time courting the white vote in New York than in other states. "I think Jesse was exhausted and freaked by the death threats and Koch," said one analyst. "He decided to protect his base."

Certainly, he missed an opportunity in his TV advertising (which was, for the

Photograph by AP/Wide World.



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first time this year, substantial). He could have appealed to middle-class audiences with commercials that showed him lecturing high-school kids on the perils of drugs and pregnancy; instead, he went with the amateur auteurism of Spike Lee's jerky, hand-held anti-drug spot.

Al Gore also was mistreated by his media consultant, David Garth, who was bad-mouthing the candidate's ability to raise money in *Time* magazine well before the first votes were cast. "Al was desperate," said a close friend of the candidate. "That's why he went with Garth. It was symbiotic—David gave Al credibility and Al made Garth a player for the first time in a while. It turned out the ads weren't so hot, and Dave made some noise about money."

Gore's campaign never really reflected the quality of the candidate. He should have said, "I'm young, I'm a long shot, and I'm gonna tell you the truth," and then sold himself as the best of Joe Biden and Bruce Babbitt, a generational candidate with substance. Instead, he campaigned like a 60-year-old man—hedging on the issues and attacking his opponents on trivia. For his trouble, Gore gets to spend the next several years as the Ancient Mariner, carrying the albatross of his $1.6-million campaign debt from fund-raiser to depressing fund-raiser across the country. No doubt, as he makes the pilgrimage, he won't soon forget the job our two local heroes, Mario Cuomo and Ed Koch, did on him.

Lest we forget, the governor cut Gore off at the knees even before he began to campaign here in earnest, warning him about negative tactics (in truth, Gore's sallies were tepid as such things go). Meanwhile, sources "close to Cuomo" were telling the *Post* that "a vote for Gore is a vote for Jackson." Talk about negative tactics. Talk about framing the debate.

Mario Cuomo suffered by dallying and dithering and kibitzing incessantly throughout this campaign. Some members of the national press now consider him an object of ridicule. "That's unfair," says a proverbial source close to the governor. "They're just angry that he didn't run. The anger will pass, and Mario did nothing that will hurt him at home."

There is some truth to that, but one wonders what might have happened if the governor had channeled the energy he spent kibitzing into more worthy directions. What if, instead of humoring every last reporter who called, he had devoted his energies to creating a glitzy, high-powered coalition to raise money to close the horrid welfare hotels and build transitional housing for the 3,506 families living in those rancid death traps? Advocates for the homeless say $280 million would get the job done.

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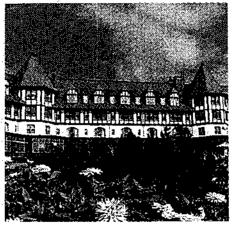

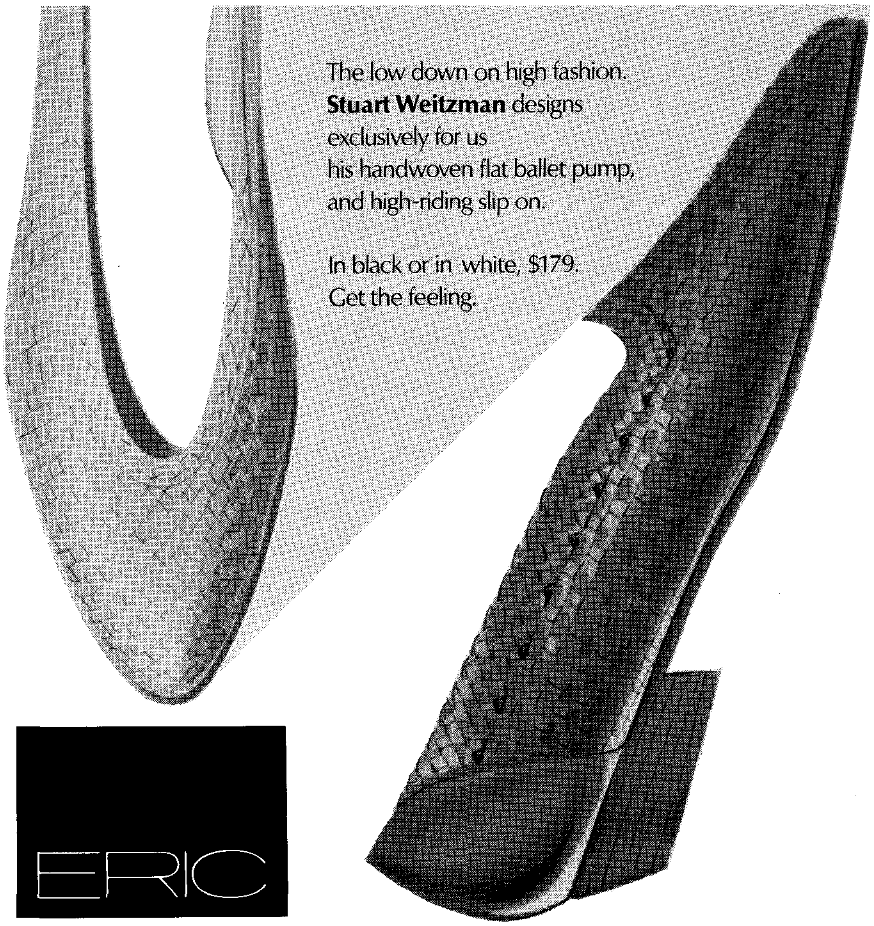

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Post or Boston *Globe* (or *New York*, for that matter) called, Cuomo had said, "Forget Iowa. I'm trying to pry $5 million out of Donnie Trump. The building trades are kicking in, the city's giving us land. We've only got $78 million to go. Help me out. Get me publicity. Those hotels are awful. We'll close 'em down"?

Indeed, Mario Cuomo could take a lesson from his son Andrew, who has helped to do just that on a small scale in Brooklyn. With his clout and ability to inspire, the governor might have made a decisive impact on this shameful problem by now. Instead, Cuomo kibitzed while families suffered.

He is a far better man than he has seemed.

As for Ed Koch, there isn't much that hasn't been said about his outrageous, unforgivable performance in the primary. His enemies—and they are now legion—are gloating. Even his friends are terribly embarrassed. It is clear that in his attacks on Jesse Jackson, he stepped way beyond the bounds of propriety for an elected official. He made the city a more dangerous place—and played into the hands of the two-bit demagogues, black and white, who make their living from divisiveness.

Koch also hurt the city in the eyes of the world. He shamed us. This is terribly sad, because in his heyday, Ed Koch represented much that was wonderful about New York: He *was* the city's ironic, defiant ethnic spirit. Those days are long gone now, and last week, in boardrooms as well as clubhouses, the search was on for a successor.

Absent a credible black candidate (neither Manhattan borough president David Dinkins nor Representative Charles Rangel seems likely to run), the strongest potential challenger is U.S. Attorney Rudolph Giuliani, who is seriously considering the race, although he won't make a decision until after the fall election (if Bush wins, he could get a nice job—like Attorney General).

Giuliani is a Republican, but there is a grand New York tradition of fusion candidates who come in and clean up after Democrats who have lingered too long. And make no mistake, the word is out that Koch has overstayed his welcome. "I still like Ed," said a well-connected source in the real-estate business. "But most people I talk to think he should go. You hear it all over town."

Perhaps, if such talk persists, Koch will finally understand the consequences of his intemperance and, with the pride that is rightly his as a historic mayor of this city, retire like a gentleman. More likely, he will go down swinging. For now, his dream of being "mayor for life" seems as corroded and precarious as the Williamsburg Bridge, the dominant symbol of this sad campaign. ■

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The Cutting Edge/Michael Gross

THE FRILL IS GONE

THE FALL SHOWS

PARIS PREDICTED IT LAST MONTH. AND now the New York openings of the American designer collections have confirmed it. Fashion's fancy dress-up party is over. The chic are waking up to the morning after a year-long revel. Fashion drank deep draughts of fizz and frivolity. Now comes the hangover.

Late in New York's 10-day, 117-show fashion "week," the crowd waiting for Angel Estrada's show to begin seemed in need of black coffee and aspirin. It was the end of a twelve-show day. As the delay for the always-tardy Estrada approached an hour, the audience of retailers and press was silent, sullen; dull of eye and slack of chic. It seemed to personify fashion's exhaustion, in which imagination and delight have given way to the old ennui.

Dawn Mello, the president of Bergdorf Goodman, mulling over what has generally been seen as a disappointing fall season, muttered about "sameness" and "overreaction." Mainstream fashion has turned reactionary, but what it is replacing was even more so. "There was a fine edge of vulgarity creeping in," observed Bill Blass. And while the giddiness was appealing, it barely excused the effrontery of flaunting wealth while the homeless sleep on sidewalks.

In that context, the new restraint can be seen as refreshing and reassuring, even if the fashion industry, stunned, is in retreat. Only those designers with strong identities to retreat to have emerged creatively unscathed from the financial rout of recent seasons.

This fall, stores and designers aren't likely to be telling women what they desperately require. Rather, they'll be asking women what they want. Cynical observers believe fashion has become seriously schizoid: Pick an identity—*someone* will dress it. Sure, there *were* appealing trends in the shows: pants and jumpsuits, double-faced or duffel coats, chemises, and bright solid colors paired with black. But the real trend for fall was something suspiciously resembling democracy.

The absence of a prevailing hem length was as much a clue to what women want today as miniskirts were in 1965. Though the designer consensus seems to have settled on a just-above-the-knee length, women appear to want the freedom to decide for themselves. More power to them.

"That's what it's all about, isn't it? Doing your own thing?" asked Geoffrey Beene, whose collection was, as it has been for most of his 25 designing years, an explosion of virtuoso originality. Far and away the most creative American designer, he is also an eloquent spokesman for the new fashion pluralism.

"This is sort of a happy moment for me," continued Beene, who has always gone his own way. "I'd rather hang myself than let others hang me." His advice to his fellow designers? "It's that moment. Take it. Seize it. Run. It's time to do what you feel. You never know—you might hit the nail smack on the head."

Beene did just that with a show full of collector's items. So did Calvin Klein, with a unified line of sleekly minimal, often brashly colored daywear and black evening clothes for life on the move. "Modern women must have options," said Klein. "Choice is what being modern is about." But there are certain choices Klein does not offer. Excessive decoration is "poking fun at women," he said. "They've come too far for that. I couldn't design a pouf if you put a gun to my head."

Klein, too, is taking a stand for individuality. "That's where European designers have always had it over Americans. They have their own stamp regardless of what is going on. I think I've grown into that. It takes self-confidence."

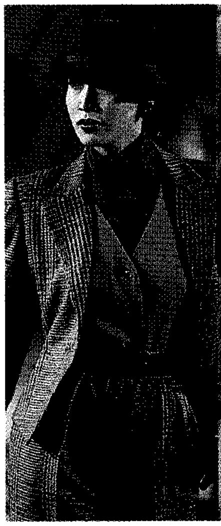
Unfortunately, few in fashion willingly take risks. Yet the collections that risked nothing at all were the least successful. Settling for the safety of commerciality, many designers seemed to stand only for the idea that less originality means more money. The most impressive failures tried to be all things to all people. Take Ralph Lauren, for instance. Although his line was typically tasteful, he went so generic, he lost sight of his gentrified self.

Designers were successful when they played to their strong suits. Blass offered a collection of solid American-styled tweed and flannel day clothes and described himself as "relieved to have gone back to making the things on which I built my reputation."

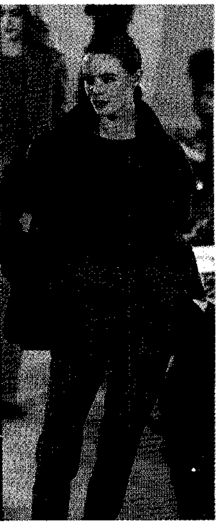
Labels with narrowly focused images, like Joan Vass, Norma Kamali, Diane Pernet, Adrienne Vittadini, Harriet Winter, and Mary McFadden, stayed out of trouble by sticking with their established styles. Donna Karan showed some lovely new suits with knit jackets, but her long wrapped skirt strayed from her usual clear-sighted understanding of urban career women. Not many bodies will be

Calvin Klein

Geoffrey Beene



Bill Blass



Ralph Lauren

Carolina Herrera

Michael Kors

Photographs by Corina Lecca.

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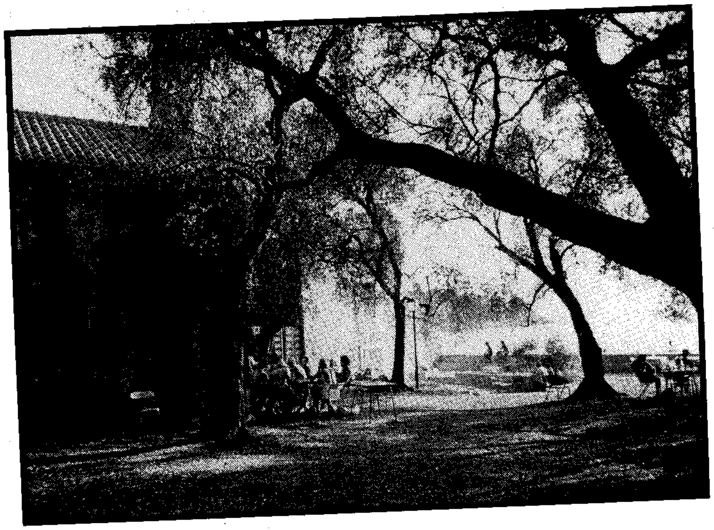

Two weeks ago (or was it six decades?) it took us to gemutlich Zagreb, where storks roost on tall chimneys. We sipped sweet, inky coffee and traded rounds of slivovitz, burning with essence of plums, with some local artists and came away only a few dollars poorer.

In the Julian alps, we tromped through the wildflower fields we could see from our snug, crisp-sheeted room. It was only $25. for the night. For a little more than twice that we could have stayed in its palatial counterpart, cushiony with damask sofas and Persian carpets.

On up the coast that could have been the Riviera of Hemingway, Fitzgerald or Cole Porter, we hired a cruiser for the day ($35.) and found a whole island we could have rented for the night.

Back at our hotel, we dined on a mountain of prawns with a delicious local wine that wouldn't be found anywhere else. The check didn't come to $30., including the moonlight.

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lattered by its string-bean silhouette.

Other hits? The Anne Klein collection was as solidly commercial as it has always been, but designer Louis Dell'Olio azzed it up with new skirt and sweater shapes and brilliant colors and coats. Giorgio di Sant'Angelo showed designs based on understated luxury and freedom of movement. New York's young moderns—Ricky Vider, Michael Kors, Carmelo Pomodoro, and Stephen Sprouse—offered the best clean-lined city sportswear.

No New York-based designer handles sexy dressing better than lingerie master Fernando Sanchez, whose fledgling evening-dress collection continues to satisfy. Tailored women will find no better pantsuits and coats than those made by Pauline Trigère and Carolina Herrera. Spangled sass is Bob Mackie's bailiwick, and his Hollywood Western–inspired designs were full of it. Luxurious evenings are the forte of Carolyne Roehm and Oscar de la Renta; but even in this quiet season, their styles still smacked of self-satisfaction. Dressing the rich is a dirty job, but someone's got to do it.

Donna Karan *Carolyne Roehm*

Other collections were mixed. At Perry Ellis, designer Patricia Pastor was most true to the label's young, classic image with her blanket-fringed suits and coats. Marc Jacobs's wit was best displayed in his sequined Amish-quilt jackets and sweet-sexy halter dresses. WilliWear WilliSmith offered bright-colored street styles that paid playful tribute to the spirit of the label's late designer.

The most newsworthy new fashions are the most idiosyncratic. It is the youngest designers, with the least to lose, who have come up with the freshest ideas. But too often, fashion's powers-that-be, the buyers and editors from big-name stores and publications, bank on familiar labels and safe styles at the expense of youthful experimentation.

Isabel Toledo's use of only one fabric—black denim lined with red cotton plaid—bore witness to the fragility of her business. But the strength of her talent

otographs by Corina Lecca.

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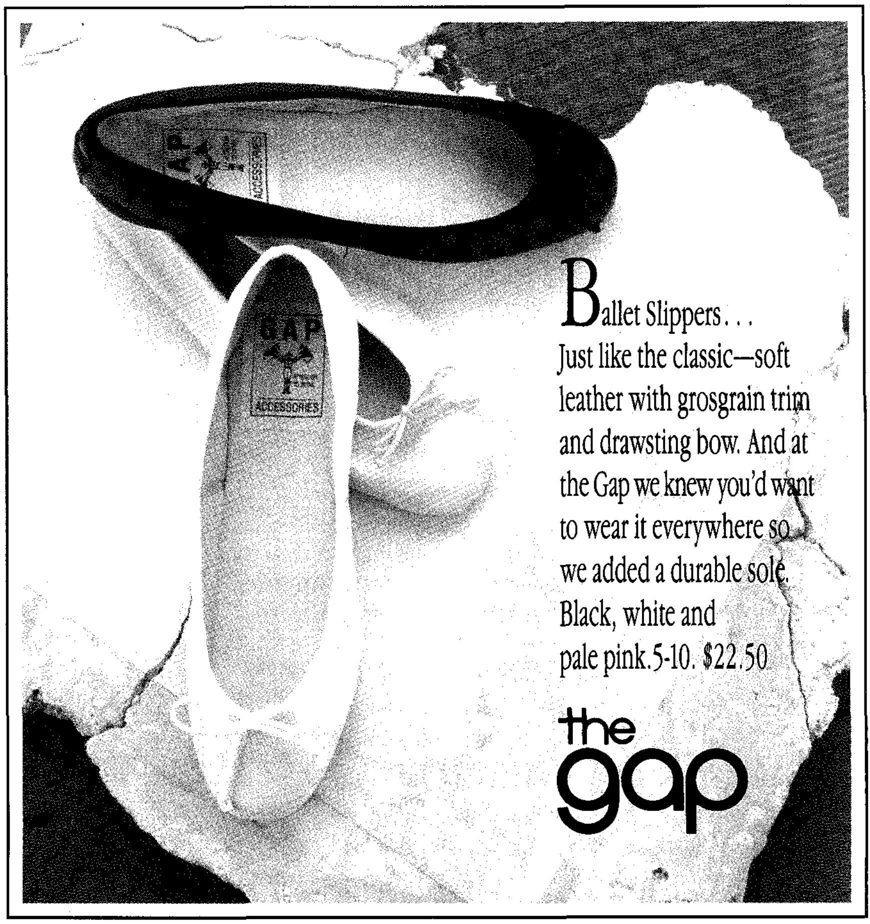
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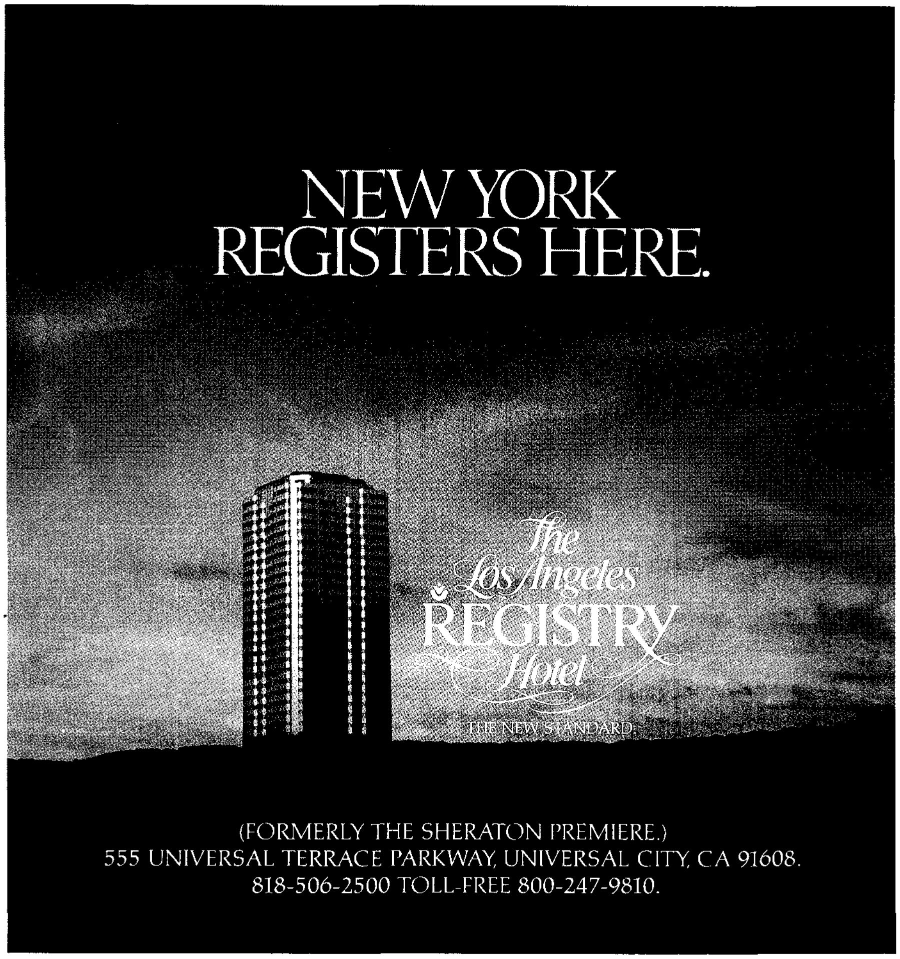
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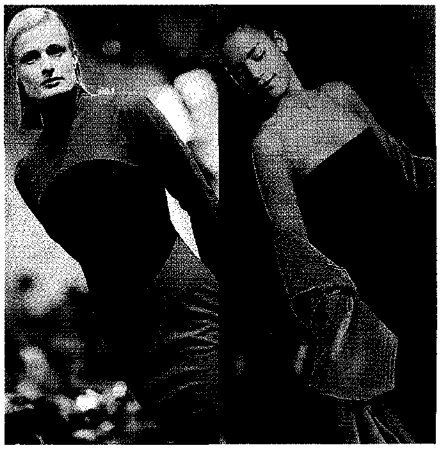
endures: Her bibbed and tucked dresses, coats, and jackets were clever and new. Apparently, though, talent alone is not enough of a draw. Toledo's show attracted only a handful of spectators.

When asked why she thought there were so few of her colleagues at Michael Leva's show, one big-store buyer said, "They don't feel any responsibility—none of them come for the joy of clothes." Leva, whose three previous collections showed tremendous promise, has now refined his radical ideas about dressing. His ellipse-shaped skirts, coats, and jumpsuits are as mature in conception as they are innocent in appearance.

The same can be said of Isaac Mizrahi's styles. But because the 26-year-old designer is plugged into the fashion circuit in a way most newcomers are not—he has worked as a design assistant for Calvin Klein, Jeffrey Banks, and Perry Ellis—his debut show attracted more attention.

The crowd's reaction to his show resembled nothing so much as a mass multiple orgasm. Mizrahi, an exception to the season's restrained rule, broke new ground with camel's-hair jumpsuits, coats in audacious colors like bubblegum pink and grass green, color-block schoolgirl jumpers, and, for evening, a satin-trimmed, black velvet hooded sweatshirt, which was shown with a full ballroom skirt in quilted silk and black velvet desert boots.


Michael Leva *Isaac Mizrahi*

Mizrahi doesn't *speak* like a mainstream fashion figure, either. "Too many American designers just make uniforms or interpret the ideas of others," he said. "I don't think American women want that. Think about the real, great American designers, like Norman Norell, Claire McCardell, and Geoffrey Beene. They struggled to be themselves, to be original, to have a spirit of their own. That's what I aspire to.

"Creating beautiful clothes is a struggle," Mizrahi continued. "I'm doing it for myself." ■

Photographs by Corina Lecca.

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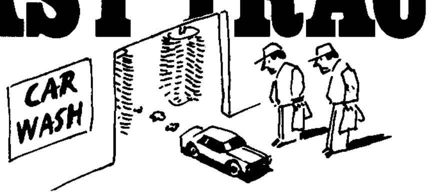
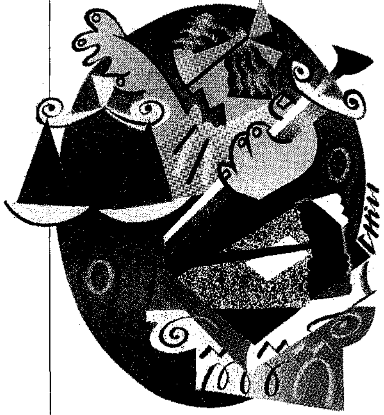


EDITED BY ERIC POOLEY

TRUE TALE

Born to Serve

THE DIVISION OF JURORS had my number. After granting me five jury-duty deferments, the division had sent me a summons marked MUST SERVE. But I had a pressing business commitment and decided to plead for just a few more days of freedom.



In drab-and-dingy Room 140 of the State Supreme Court Building, I took my place in a long line of potential jurors waiting to see the clerk sitting behind a desk. We all had our reasons for wanting to get out of serving: self-employment, illness, child care. Everyone tried, but few succeeded.

Then one man on line—a smiling fellow wearing a suit but no tie—presented his case. The clerk looked up, amazed. "You want to *volunteer* for jury duty?" he asked.

"Yes," the man said proudly.

The clerk was clearly in shock. "Have you ever served on a jury before?" he asked.

"I'm serving right now."

"Then you won't be eligible to serve again for two years."

The man was crestfallen. "But I want to *volunteer.*"

"*Two years,*" said the clerk, sending the man away.

"I wish he could take *my* place," said a woman on line.

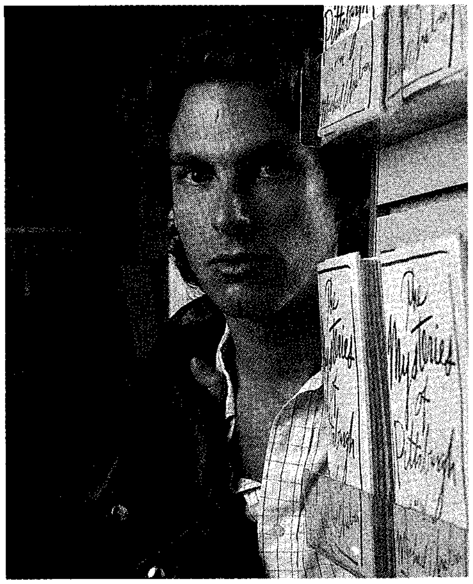
"If I were on trial," said someone else, "I wouldn't want that guy on my jury. Anyone who volunteers has got to be crazy."

Then it was my turn. I stepped up to the desk, told my story, and was granted a three-day reprieve. But I wondered if I should have tried the newest tactic for exemption—volunteering to serve. CANDY SCHULMAN

BRIEF LIVES

MICHAEL CHABON'S BRIGHT LIGHTS

MICHAEL CHABON, 24, THE LATEST wunderkind to hit the New York literary scene, was in the Limelight nightclub for a party to celebrate his first novel, *The Mysteries of Pittsburgh,* which has already brought him glowing reviews and more than $800,000. For an eighties coming-of- age novel, Chabon's book is surprisingly innocent—Rolling Rock is its strongest drug. And at Limelight, Chabon himself seemed, if not innocent, at least unaffected. Surrounded by publishing types, reporters, and hot television lights, he displayed none of the celebrity cool of such former literary prodigies as Bret Easton Ellis and Jay McInerney. He didn't even wear sunglasses. He was nervous, tentative, unprepared for fame and fortune. He didn't get comfortable until he leaned against a piano and lost himself in a confident reading from his book.



Chabon: Sunglasses not required.

After two days in New York, Chabon should have been getting used to all the attention. A television crew had been following him around for hours; he'd appeared on four TV shows and sat for twelve print interviews—and that was just one stop on a long book tour. "Hopefully, all of this will be over soon," he says. "All I did was write a book."

He wrote it last year, while enrolled in the graduate writing program at the University of California at Irvine. A professor sent his manuscript to agent Mary Evans, who auctioned it to William Morrow for $155,000. In the book, Chabon creates an imaginary Pittsburgh—the city as it exists in his memories of the University of Pittsburgh, which he attended after graduating from a public high school in suburban Washington, D.C. His hero, Art Bechstein, is a recent Pitt graduate who has a gangster father, a friend who dies, and affairs with members of both sexes—usual young-novelist themes, handled in unusual, witty ways.

Though *Newsweek* mistakenly included him in a roundup of gay writers, Chabon is married, living in California, and eager to return to his Apple Macintosh, "ruthlessly paring the novel down to its visual core" for a screenplay to be filmed by director Alan Pakula. But for now, he's tasting success—signing autographs for his old high-school teachers when his book tour stopped in Washington, going to his favorite hot-dog stand when the tour stopped in Pittsburgh. "A local film crew was following me," says Chabon, "but I told them we were going to have to stop there anyway." KELLI PRYOR

Photograph by Erica Lansner/Photoreporters. Illustrations: top, Guy Billout; left, Christopher Hill.

DIPLOMATIC POUCH

THE GRUNWALDS IN VIENNA

In January, when Time Inc. editor-in-chief Henry Anatole Grunwald became the United States ambassador to Austria, Louise Grunwald traded New York's society life for Vienna's diplomatic whirl. Here, Mrs. Grunwald reports on her first few months in Austria.

THE TALK, OF COURSE, IS of Waldheim. Incessant speculation—will he resign? Will it happen before the pope visits in June, or after, or not at all? In discussing the Austrian president with me, people say what they think I want to hear. Maybe I've heard too much—a real holiday in Vienna would be a week without one word on the subject.

Louise Grunwald at the embassy residence in Vienna.

Fortunately, Vienna offers so much else. The diplomatic life is challenging but not intimate—it involves large numbers of people and long-range planning. Trying to match faces with names of the 350 embassy employees and spouses isn't easy. It took us two and a half days just to meet the staff at the chancery, and the following week we gave back-to-back receptions for everyone. Not exactly the small dinners that we have in New York. At our first party, the protocol chief asked me whom I would like to sit next to. "How can I know," I told her, "as I don't know anyone who is coming?"

Embassy life is not without its advantages—it is fascinating to arrange parties that mix politicians with journalists, artists, and musicians. As in New York, they enjoy being together; but in Vienna, we have to think about which political party a guest belongs to. Although Austria has a coalition government, the aristos are not fond of the Socialists, and it is unusual to ask a leading member of the People's Party and a Socialist bigwig to the same event. Each week, we give three parties and go out to three others—from large diplomatic receptions to intimate evenings, often beginning with chamber music.

Planning was, at first, mildly disconcerting to me. A telephone call from my husband in the middle of a German lesson last month sounded important. I had to decide quickly whether we should invite 750 or 2,000 people to the Fourth of July party (I chose the smaller number).

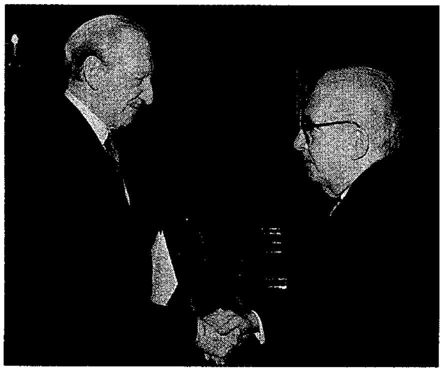
Though menus and guest lists take forever to plan, household tasks, such as re-upholstering or repair work, are done instantly. The embassy has its own staff of carpenters, electricians, and painters. Having dealt with contractors in Manhattan, I was shocked when I ordered some chairs and sofas re-covered and had them back in three days.

My husband, Henry, known here as *Herr Botschafter,* also finds life hectic and exciting. He works even harder than he did as editor-in-chief of Time Inc. But it is all very different. With amazement, I hear him referring to the press, in a slightly hostile way, as "they." He met another American ambassador to a European country, who had been the CEO of a large company, and they compared notes on their new lives. The other ambassador said he missed the bottom line, and my husband said he missed the deadline. Henry, of course, still has to get the facts, assess situations and motives, and report—but to a smaller, though important, audience in the State Department. I have the feeling that he is editing and re-editing every cable.

AS A DIPLOMAT'S WIFE, I am able to see many things that the tourist does not. History is everywhere in Vienna, so tantalizing and beautiful—the glorious seventeenth- and eighteenth-century palaces; Franz Josef's neo-every-style Ringstrasse; Schönbrunn Park, white and pristine in winter. In the park, the Gloriette (a carved-stone folly built by Maria Theresa—supposedly for her afternoon tea), the Neptune Fountain, and a *faux* Roman ruin all sit waiting for the tourists to arrive.

The National Archives house all foreign-policy documents of the Hapsburg alliances and most of the Hapsburgs' personal correspondence—the Treaty of Commerce and Navigation between the U.S. and Austria; the Congress of Vienna Treaty, bound in red velvet and marked with the gilt insignia of the signers; the letters of Maria Theresa to her daughter Marie Antoinette, which begin, "*Chère* Madame la Dauphine." The Austrian empress always spoke French.

Despite the two wars, Vienna seems to have emerged from a time capsule—no new wings or modern installations for the Viennese. During a visit to the silver and porcelain collections of the Hapsburgs, I saw the original cupboards where the table linen is kept. The caretaker of these damask cloths and napkins with appliquéd monograms of past emperors was choosing the linen to be used at a state dinner for King Hussein of Jordan.


Ambassador Grunwald (right) meets Waldheim.

The Museum of Applied Arts, with its small but good collection of furniture, got electricity only last year—the better to see the bed of Francis I and the magnificent little inlaid worktable with several tops and drawers

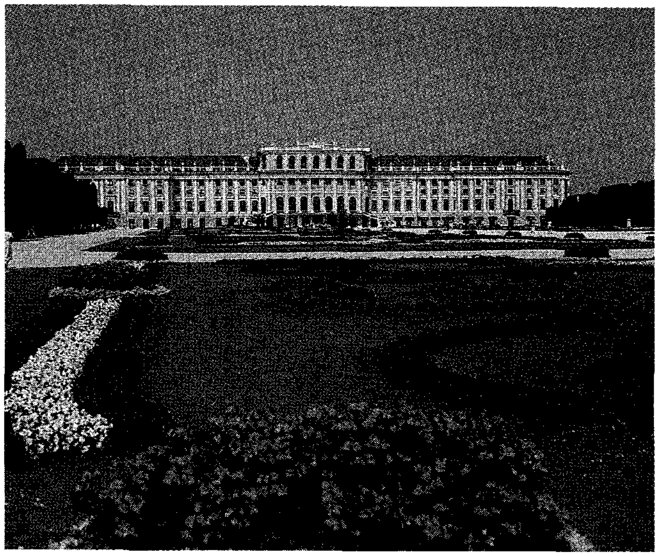
(continued on next page)

Photographs: top, Viennareport/Sygma; bottom, Bernard Holzner/*Time* Magazine.

(continued from previous page) that reveal sewing equipment, writing utensils, and ink pots—and, of course, the inevitable secret drawer.

Some of the palaces are totally occupied by government offices. It is not easy to visit the Ministry of Finance, in the former Winter Palace of Prince Eugene of Savoy, the great military hero who repulsed the Turks in 1683 and defeated the French army of Louis XIV. These are the only untouched seventeenth-century rooms in Vienna. Lovely white stucco and gilded baroque salons with frescoed ceilings open onto one another; luckily, none has seen the restorer's hand. In only one large painting—damaged in World War II—of a seventeenth-century battle is it obvious that the restorer was at work: He added a tiny figure on a *bicycle!* At the end of the enfilade is a tiny chapel; one wonders whether Prince Eugene prayed for victory and whether the minister of finance prays for a strong schilling.

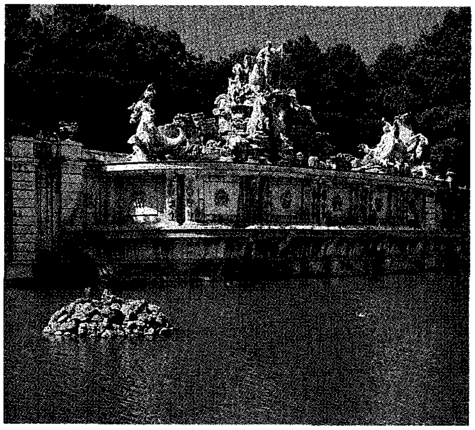
In the state apartments of the Hofburg, the monarchy's winter residence, I saw dressing rooms that are closed to the public and are no longer used. In the eighteenth century, they were frescoed by Bergl with large, exotic flowers, birds, and fruits. In the small family dining room, the table is laid with the beautiful Hapsburg porcelain, silver, and crystal. The emperor ate, I was told, little and quickly, and so the archdukes and archduchesses at the other end of the table hardly had time to take a bite before their plates were removed for the next course. Legend has it they were so hungry they went across the street to Sacher for a good meal.



Schönbrunn Palace.

THE GLORIES OF THE IMPERIAL PAST CANNOT CONCEAL the horrors of the more recent past. In Vienna, the charm and grace of the old city mingle with yesterday's nightmares. Everything is intertwined. The empty lot near a Romanesque church is marked by a stone memorial proclaiming that this was where Gestapo headquarters stood.

At a candle-lit dinner, I met the head of Vienna's Jewish community, which, among many other things, traces victims of the war. I told him that I had been just about to telephone him, because a friend in the States had asked me if I could find out the fate of her parents. She had given me their last address and the year that she last heard from them—1938. Two weeks later, the Jewish leader called to say that the woman's parents had been sent to Theresienstadt, a transit camp, and then to Auschwitz. How will I tell her?



Neptune Fountain.

A man whom I had interviewed for a position in the house included in his résumé, "Born in a concentration camp." When I discussed this with the head of personnel, I said how upsetting it was, that I couldn't stop thinking about it, and I asked if she knew whether his parents had been killed. She replied that everyone had suffered during the war, that she had lost her own parents and that this man might be the son of a guard. It's all so ambiguous.

When I called on the West German ambassador in his ultra-modern embassy, he told me that the former embassy, an old palace, had been bombed in the war. I found myself saying, "What a pity that they did that." Suddenly I realized that I am part of "they"—not a great beginning for a diplomat's wife.

Hitler is largely avoided in conversation, but his name does crop up in the strangest of contexts. A well-known opera impresario who escaped the Anschluss told me that Hitler loved music so much that he spared Richard Strauss's daughter-in-law, who was Jewish. In the next breath, he told me of Hitler's great ear for music, that Hitler alone in a large audience hearing *Lohengrin* was able to tell that five pages in the score, usually omitted, were this time being played.

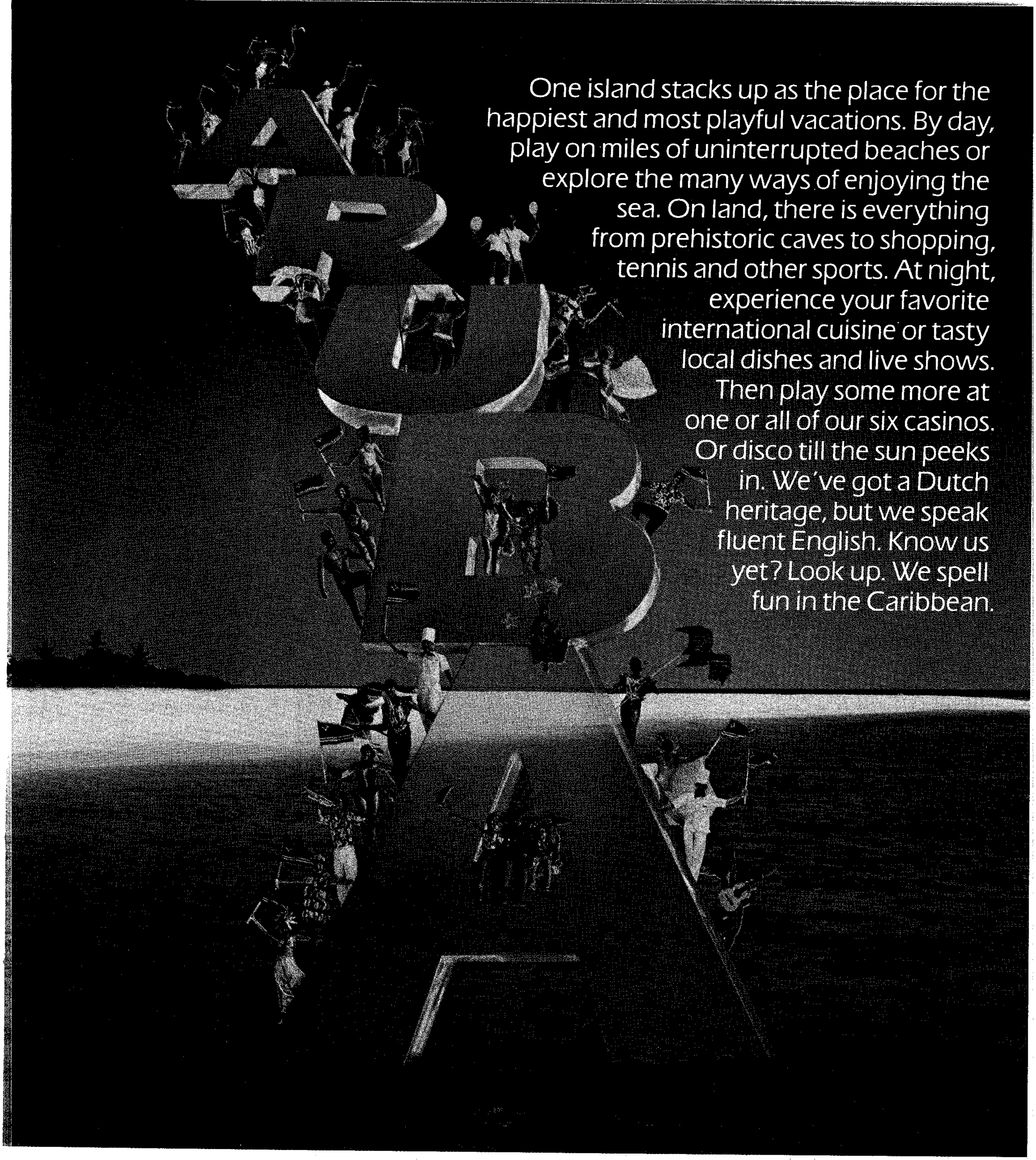
At one of the exhibitions to commemorate the fiftieth anniversary of the Anschluss, in March, a guard was eager to explain to me that a certain picture was the only one saved from the *Führer's* office in Berlin. I guess Hitler will always be the *Führer* to some.

Such commemorations—sincere or calculated or both—took place all over Vienna and throughout the country. Official buildings, churches, schools, clubs, and theaters were the sites of exhibits, readings, and speeches. An exhibition in the National Library displayed the books that were burned. Maximilian Schell read a concentration-camp survivor's memoir at the Opera House, to music by Schönberg. In Max Reinhardt's exquisite theater in the Josefstadt, March 1938 was remembered with scenes from plays and readings from letters; the stage backdrop was a long list of theater people who were killed or forced to flee. The archbishop celebrated High Mass at Saint Stefan's, and the chancellor addressed the Jewish community at a synagogue service. The nearby cafés and restaurants were all draped in black. During a ceremony in a small apartment that has served as a synagogue for 40 years, 50 white roses arrived, sent from all the tenants of the building who are not Jewish.

The mingling of distant past, near past, and present is thought-provoking and confusing. I wish I could say what Franz Josef supposedly said: "I will have it thought about."

LOUISE GRUNWALD

Photographs: top, Julius Fekete/Stock Market; bottom, FPG.



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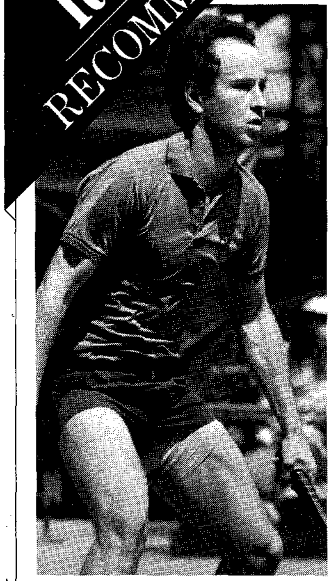
RUTH RECOMMENDS

BY RUTH GILBERT

On May 1, from 6 p.m., WNYC-FM/94 celebrates the 424th birthday of William Shakespeare, featuring Ian McKellen in a program of great performances, theatrical anecdotes, and discussions.



TOURNAMENT OF CHAMPIONS

John McEnroe will compete in the 1988 Eagle Tournament of Champions at Forest Hills, April 30 through May 8. The last day brings the finals—in singles, doubles, and total excitement. Total prize money is $677,500.

'SOMEONE TO LOVE'

Orson Welles (left), in his last film, which he never lived to see, chats with Henry Jaglom, who wrote and directed it.

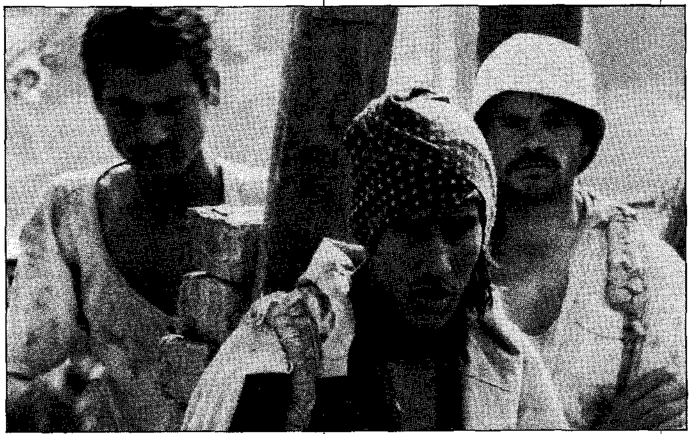
The story is about people on Valentine's Day, coping with loneliness in their lives. It's playing at the Embassy 72nd.

MOUSE HOUSE

This is a new exhibit opening April 29 at the Bronx Zoo. The inhabitants are not all mice, but they are all rodents, ranging from .8 ounces to four pounds in weight. Above is a darling dwarf mongoose.

'POWAQQATSI'

A film of Third World people and their way of life, directed by Godfrey Reggio, music by Philip Glass, the team who made Koyaanisqatsi, *opens April 29 at the Ziegfeld. Above, men at a brick factory in Egypt.*



CHEN & DANCERS

This fine and entertaining company is performing at the Riverside Church April 28 through May 1. Left, Gennevieve Lam flies through the air in Alsatian Den, *a piece by H. T. Chen.*

Photographs: top left, Russ Adams Productions, Inc; top right, New York Zoological Society; bottom left, Martha Swope Associates/Carol Rosegg.

In New York, some people think is the sign of a great anisette.

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NEW YORK

THE REAL STORY OF BILLIE BOGGS

WAS KOCH RIGHT– OR THE CIVIL LIBERTARIANS?

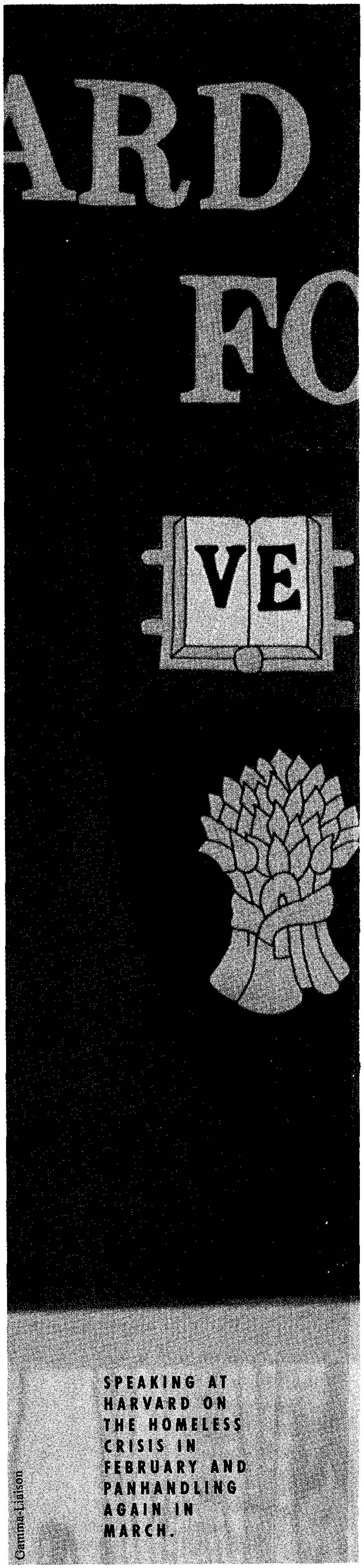
BY JEANIE KASINDORF

BY DAY, SHE CAN BE FOUND MOVING ALONG THE dimly lit corridors of the Port Authority Bus Terminal or walking the crowded blocks around 40th Street and Eighth Avenue, where the trucks and buses coming out of the Lincoln Tunnel pour clouds of thick black fumes into the air and clusters of young men spend the day selling drugs and girls from the corners. She moves with great speed, a tense little woman in a beige coat, blue jeans, and shiny white Reeboks.

Invariably, a passerby notices her and calls out, "Hey, Billie!" or "Yo! Billie Boggs!" In her good moments, she will smile and say, "Hi," never missing a step as she moves quickly along the sidewalk or up the escalator at the Port Authority. In her bad moments, she will scowl. Her face and her body will take on a new shape, and she will yell out, "Kiss my ass, motherf---er! Kiss my ass! Suck my big black d---, motherf---er!" Other times, she will not even notice the call, because she is talking angrily to herself, lost in her own world.

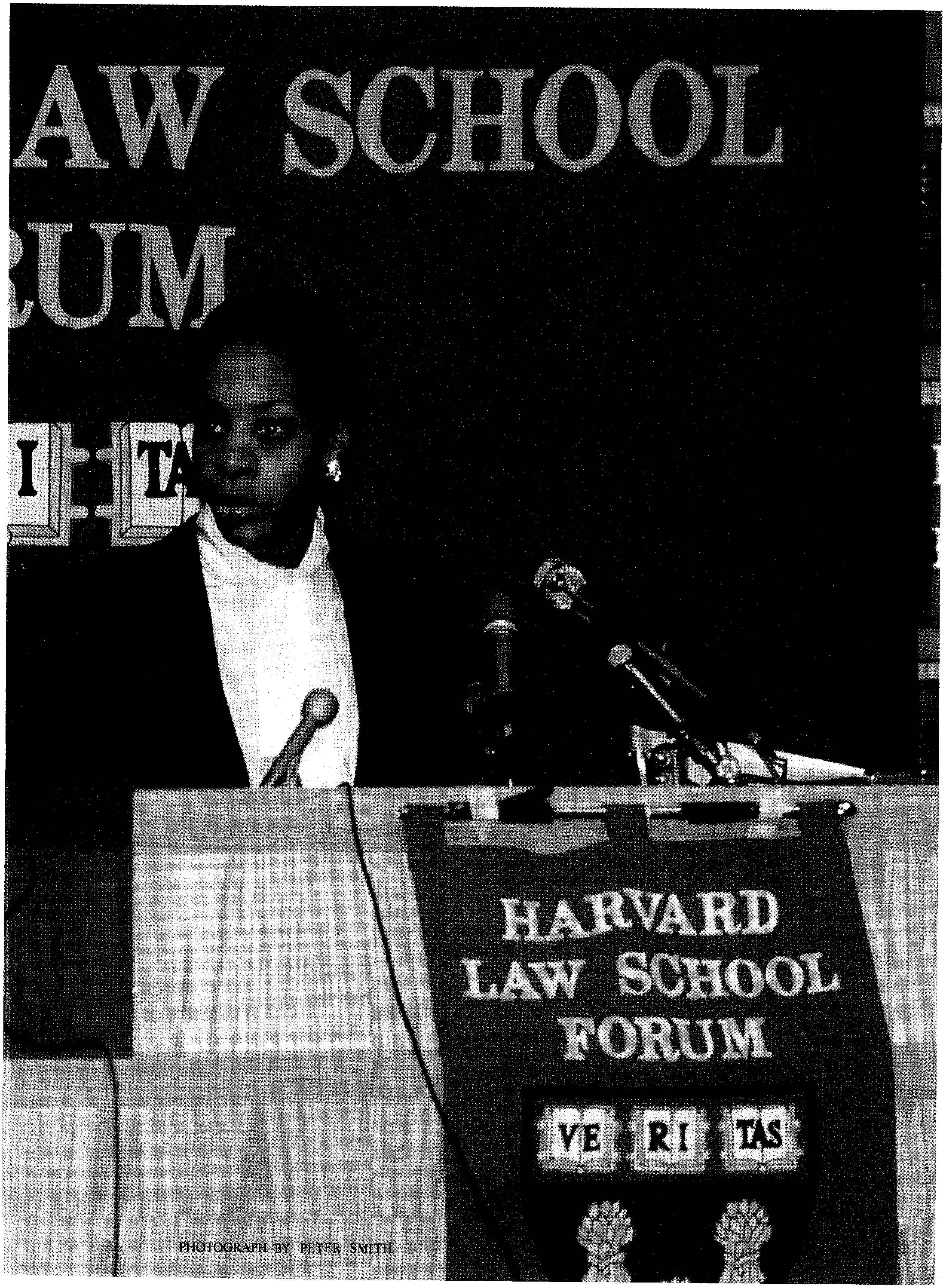
By evening, when her long day of wandering is over, she returns to the Traveler's Hotel, a small brick building that serves as a shelter for homeless women. She stands at the

Photograph by New York Post.



SPEAKING AT HARVARD ON THE HOMELESS CRISIS IN FEBRUARY AND PANHANDLING AGAIN IN MARCH.

Gamma-Liaison


AW SCHOOL
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PHOTOGRAPH BY PETER SMITH

SHE CAME FROM A CLOSE FAMILY AND HER SISTERS KEPT TAKING HER IN, BUT FINALLY SHE LEFT FOR NEW YORK.

heavy steel door on West 40th Street, just off Eighth Avenue, under a steel-mesh-enclosed lightbulb, and buzzes to be let in. Then she walks up two flights of stairs to the dingy dayroom.

It is there, her housemates say, that she seems to be happiest. She sits and watches television late into the night and tells "the ladies," as they call themselves, about her husband, Bill Boggs. One evening, she brought a newspaper picture of the former television talk-show host down to the dayroom for all of them to see. Often, out of the blue, she will stand up and sing her own version of the old Fifth Dimension hit "Wedding Bell Blues." "I love you, Bill Boggs," she croons. "I always will."

EVEN TODAY, MOST NEW YORKERS KNOW HER BY HER street name, Billie Boggs, and have to stop and think a minute to remember that her real name is Joyce Brown. For almost a year, she lived on the corner of Second Avenue and 65th Street, urinating and defecating on the sidewalk, burning dollar bills, and screaming angrily at black men who tried to help her. In October 1987, just before the winter chill began, she was picked up and taken to Bellevue under a program started by Mayor Koch. She took the city to court and, with the help of the New York Civil Liberties Union, launched a heated public debate.

Her case divided the city much in the way the Bernhard Goetz case had three years before. The public was bitterly divided between those who said she had every right to live on the street and those who said that people shouldn't have to be confronted with such conduct. She and her lawyers said her only problem was that she was homeless. They accused Koch of moving her out to clean up the streets for rich New Yorkers. Koch said the city had a responsibility to help people who couldn't help themselves. He accused the NYCLU of exploiting a seriously ill woman. In January 1988, she won her freedom and, overnight, became a celebrity. Now she is trying to pick up the pieces of her life, while the entire city watches.

She was born in 1947 in Elizabeth, New Jersey. She was the baby of her family, the last of six children of an old-fashioned, God-fearing father and mother who both worked all their lives to support their children. It was the kind of family that personifies the American dream: The grandmother worked in a factory all her life; now her granddaughter is in law school.

Joyce Brown refused to be interviewed for this article, but her four sisters agreed to talk about her life in Elizabeth. They say that when they married and moved out to start their own lives, Joyce remained at home. She graduated from high school and got a succession of secretarial jobs culminating in a position as a clerk/typist for the city of Elizabeth.

She was introduced to drugs right after she got out of school and soon tried to find the answer to her dreams in cocaine and heroin. She has testified that by the end of her eighteenth year, she was addicted to both. She became well known to the New Jersey state police, whose file advises local police officers that they can expect to find her calling herself by any one of five aliases—Janique A. Brown, Jacqueline Brown, Jackie Brown, Joanne Brown, or Carol Barder. Her records show that over a five-year period, she was charged with a number of petty crimes, such as property damage, larceny, and disturbing the public peace, plus possession of heroin. She was convicted on the heroin charge and received two years' probation in return for agreeing to supervised treatment.

SHE WAS 30 YEARS OLD BY THE TIME HER FAMILY REALized she was in serious trouble. In 1977, her sisters say, she stole $2,000 from their elderly mother. After that, she moved out on her own. Her life gradually unraveled. She began to listen to what psychiatrists would later call her internal voices. She would laugh giddily for no reason. She started talking loudly to herself, "so loud it would give you a headache," her sister Connie* remembers.

She became agitated whenever a policeman appeared on a television screen. Connie remembers walking into a five-and-ten with Joyce when "all of a sudden she started cursing at the security guard. It was 'Motherf---er this and motherf---er that,' at the top of her lungs. And all he was doing was standing there." One night, she got into a fight with a cop in Newark's Pennsylvania Station and was charged with assault. "She countercharged the policeman with assault," another sister, Dorothy, says. "I went to court with her, and she told me she knew the policeman was going to 'lie on her,' so she was going to 'lie on him.' She had said that he attacked her. Now she decided that the only way to 'lie on him' was to say he didn't. I couldn't get her to see the warped logic."

She started to fantasize about white men. She talked about the day she would find a "professional," a handsome white man who lived the kind of life people live in Manhattan. A lawyer was what she always had in mind, she said, or maybe a doctor or a dentist. She started to tell her sisters that she was having an affair with a white lawyer she knew. She said she was going to marry him. She harassed him so often with telephone calls that his brother had to ask her family to make her stop.

IN 1983, THREE YEARS BEFORE SHE WENT OUT ON THE street, she started to turn to her sisters to bail her out of trouble. She stopped paying rent on her apartment and had to be taken in by Connie. "She was working one full-time job and doing telephone work at night," Connie says, "and still she was letting us pay all her room and board. We know now that all the money was going to drugs, but Joyce would always deny it. I honestly hated to come home from work. It was like it was Joyce's house and not mine." The other sisters decided it wasn't fair to allow Connie and her husband to carry the entire burden. They chipped in and contributed $1,000 to pay the first and last month's rent for an apartment. But as soon as the second month's rent was due, Joyce refused to pay. She was kicked out again. This time another sister, Caroline, took her in for a while. Then Joyce began to wear *her* down, and the sisters agreed that that wasn't fair. They chipped in again and found Joyce a room to live in.

In 1984, she became involved with a black man who was married. When she began to suspect that he was having an affair with a second woman, "she got into a fight with the woman's daughter," Dorothy remembers. "Then she started harassing this woman on the phone." One day, the police arrived at Joyce's office at Elizabeth's city hall and arrested her for threatening the woman and assaulting her child. She served five days in the county jail.

Soon after that, she lost her job. Elizabeth mayor Thomas Dunn remembers that Joyce had been a source of trouble for a long time. "You could tell she had some kind of psychological problem," he says. "She swore at people for no reason. She harassed one of her supervisors over the phone at home. She spent a lot of time in the ladies' room,

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**Brown's sisters' names have been changed at their request.*

and when the other women tried to get in, she'd harass them."

In December 1984, she got several thousand dollars in severance pay from the city and spent it all in a matter of weeks. Then she called Dorothy and asked her to "come over and pay my rent." "At that point," Dorothy says, "we stopped doing for her. We were always giving and providing and making arrangements, and she was spending money on everything but rent." Joyce moved into a shelter in Newark run by the Sisters of Charity. She stayed there until June, when Dorothy received a call from the shelter. "They said they had kicked her out because she was harassing the other people," Dorothy says. She was told that Joyce was living behind a building just down the street from the shelter.

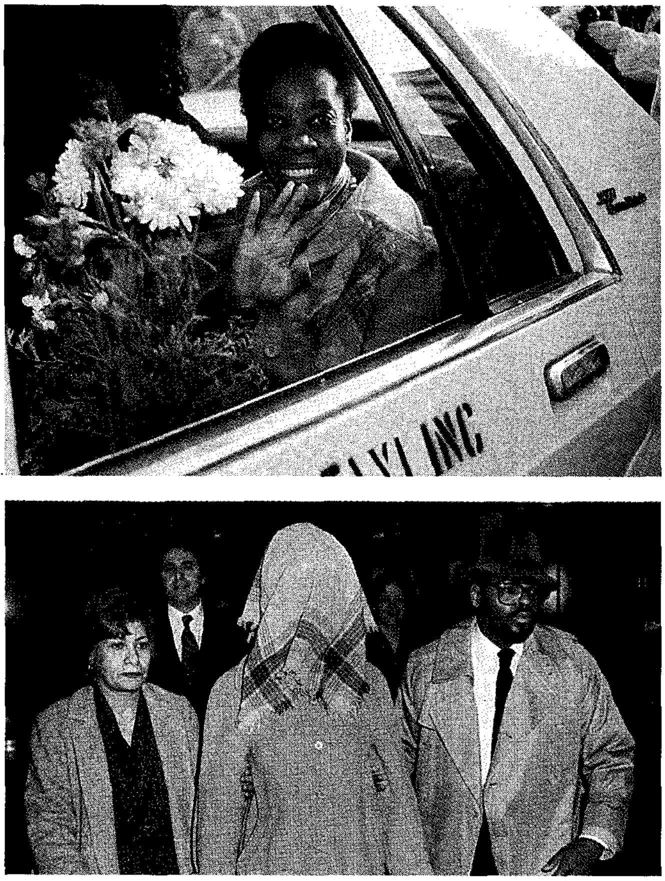
The four sisters drove to Newark and picked Joyce up off the street and persuaded her to sign herself into East Orange General Hospital for "a rest." She spent fifteen days in the hospital's psychiatric ward, where she was diagnosed as suffering from "a psychotic disorder," possibly "paranoid schizophrenia." She was prescribed 350 milligrams of Thorazine three times a day, but she never took it.

She was discharged as "stable, nonpsychotic." A hospital social worker sent her to another shelter in Newark and put her in touch with the Essex County Guidance Center so that she could get psychiatric counseling. The counselor there helped her apply for Social Security disability benefits on the basis of her mental illness. It wasn't long before her sisters heard from her new shelter. "The minister who runs it asked her to pay for part of her room and board out of her $500-a-month Social Security check," Caroline says. "And Joyce refused."

Dorothy took her in again, on the condition that Joyce promise to go to the psychiatrist. But that didn't last long. She said that she had agreed to see the psychiatrist only because that would allow her to qualify for the Social Security checks. Now that they were coming, she said, she wouldn't see a psychiatrist.

Her condition continued to deteriorate. In the middle of the night, she would run into her sister's bedroom in a rage, arguing and yelling and swearing at an imaginary person. She started to fantasize about Bill Boggs, then the host of the Channel 5 talk show *Midday*. Several times a week, she would take the bus into the city to attend the show and approach him to talk. But the conversations, Boggs remembers, didn't make a great deal of sense. "She would say, 'I really want to talk to you,' " he recalls. "And I would say, 'About what?' And she would say, 'I really want to talk to you.' "

On the street, she slept on a vent, burned money, and screamed at men, but she was cool and lucid in court.


AFTER HER RELEASE (TOP) AND BEFORE A HEARING.

Throughout the winter and spring of 1986, just before she went on the street, Joyce argued with Dorothy about going to a psychiatrist. "I'm not insane," she would say over and over. "I'm intelligent." Then one day, Dorothy remembers, "she got as bad as she ever had been." Dorothy was out in her backyard cutting forsythia, and Joyce started following her around the yard, cursing at her. Connie stopped by to pick them up to go shopping. "It was terrible, the things she was saying," Connie recalls. "I felt so bad for my sister that I wanted to cry. I said, 'Joyce, if I felt that way about somebody I was staying with, I'd leave.' She said, 'Well, I'm going to leave, because she's not going to tell me I have to go for help.' She packed a little bag, and all the while she was cursing and packing and cursing and packing. Then she walked out the door."

Her sisters didn't worry about her at first, because they knew she had money with her. She came back to Connie's house a few weeks later to pick up her next $500 check. She told Connie she was living in New York City. When she didn't come back again, her sisters began to worry. They filed a missing-persons report. Dorothy and Connie spent a day walking all over the city. They went to police headquarters and to every city shelter and, finally, even to the city morgue. They couldn't find a trace of her.

'COME SUCK MY d---, mother-f---er! You big black mother-f---er!" She would stand near the corner of Second Avenue and 65th Street and explode at black men who tried to help her. "Come suck my big black d---," she would repeat, making an obscene gesture with a fist. Or she would turn and lift her skirt, exposing her bare buttocks, and shake them at the men, screaming, "Kiss my black ass, you motherf---ing nigger, come kiss my black ass!"

The people in the neighborhood began to notice her just before Christmas of 1986. She sat down the block from the Beekman Theater, leaning up against Swenson's ice-cream shop and restaurant, in front of a heating grate built into the wall. Sometimes she called herself Ann Smith. Most of the time she called herself Billie Boggs.

She sat up against the grate, clad at times only in a cotton blouse and skirt, with socks on her feet and a sheet wrapped around her body. She had a large black umbrella that she would shake at people when she wanted them to keep their distance. She smelled, as one shop owner put it, "stinking awful." When she had to urinate, she would walk a few steps to

Photographs: top, Rick Maiman/Sygma; bottom, *Newsday.*

the white brick wall of the Chemical Bank building on the corner and urinate against it. When she had to defecate, she would usually walk around the corner, to the 65th Street side of the Chemical Bank building, lay out a paper napkin, and, wrapping the sheet around herself for privacy, defecate on the sidewalk. The bank's maintenance man had to clean up after her when he arrived for work each morning.

In the middle of the day, she would walk around the block to the delicatessen at First Avenue and 66th Street. She came every day for the same order—a chicken cutlet, a quart of milk or juice, a pack of Newport 100s, and a pack of wintergreen LifeSavers. The owner asked her to wait outside because she smelled so bad that she chased customers away. When her order was ready, the clerk would tap on the window for her. She'd dart in quickly, leave eight dollars in quarters on the counter, and dart away. When it was cold and wet, or snow was on the ground, she wrapped the deli's white plastic bags around the socks on her feet.

Several people who worked in the neighborhood would stop to visit with her. One minute, they say, she would sit and talk quietly with them, discussing the news, even giving out a recipe for a dish made with white grapes and chicken. A few minutes later, she would scream a string of obscenities at the top of her lungs. She hated blacks, particularly black men. When black people stopped to talk to her, she became abusive. She usually asked for quarters. If someone offered her a dollar bill, she would often become enraged. She would burn the bill or tear it into little pieces. Sometimes, she took dollar bills and tore the serial numbers out of them.

On occasion, she would get into a fight. Mike Hunter, who works in a nearby frame shop, remembers the day an elderly white couple approached Joyce and offered her a dollar. She jumped up, Hunter remembers, and started beating the old man on his back and shoulders and head. Sal LoMonaco, who works in a flower shop across the street and used to take red roses to her, recalls a day she got into a fight with a black man who was standing at the curb waiting for a ride. "She jumped up and started swearing at him, and she swung at him and he punched her," LoMonaco says. "Then she punched him back. It was like a boxing match. I thought she would really be hurt, but she was only bruised."

Hunter used to sit and talk to her. Often he would tell her, "When I talk to you, you don't sound like there's anything wrong. But then I hear you yell at people and I think you're crazy." She would say, "I don't want to talk about that. If you want to come over and talk, okay, but don't talk about me."

IN 1975, WHEN JOYCE BROWN WAS STILL LIVING AT HOME with her mother, the United States Supreme Court issued a landmark ruling about the rights of the mentally ill. The case involved Ken Donaldson, a Florida man who had been committed to a mental hospital by his parents, who he thought were poisoning him, and had been held there for almost fifteen years. In the ruling, the court said that a mentally ill patient could not be held against his wishes if he was not an imminent danger to himself or others. The case, which was argued by lawyers at the New York Civil Liberties Union, was one of several landmark cases in the seventies that established important civil rights for the mentally ill. The cases were part of the trend—in large part made possible by the development of anti-psychotic drugs—to release large numbers of patients from institutions. By 1978, when many of those former mental patients were starting to live on the streets, New York State had passed a new Mental Hygiene Law, which allowed the city to hospitalize the most needy mentally ill if it could be proved that they were an immediate danger to themselves or others.

In January 1982, Rebecca Smith, an elderly woman who lived in a cardboard box at Tenth Avenue and 17th Street, died of hypothermia just hours before city officials obtained a court order to pick her up. Shortly after Smith's death, Mayor Koch got state funds to start Project HELP, a program that sends two vans out into the streets of Manhattan every day and night to try to make sure that no other street person dies just hours before help arrives. Each van is staffed by a psychiatrist, a nurse, and a social worker, who offer the street people food and clothing and evaluate their psychological condition. If the psychiatrist or nurse determines that they need care, the van takes them to a city hospital.

The NYCLU lawyers were looking for someone to challenge Koch's new program and were thrilled when "Billie Boggs" called from Bellevue.

WITH LAWYERS NORMAN SIEGEL AND ROBERT LEVY.

When the city Health and Hospitals staff started the program, they hoped they would be able to hospitalize every person whom Project HELP brought in. They quickly found that it didn't work that way. Only 60 percent of the people brought in were committed to a city hospital. "My staff told me that unless they are an immediate danger to themselves or somebody else, there is nothing you can do to get them help," Mayor Koch remembers. "I said, 'I can't believe this. That's dumb!' "

KOCH STARTED TALKING ABOUT CHANGING THE guidelines under which the city could commit someone to a hospital. He had been told by the Corporation Counsel staff that there was case law to support the argument that the city could pick up people who who would be a danger to themselves or others "in the reasonably foreseeable future."

He asked Project HELP workers to take him out to see some

Photograph by Rick Maiman/Sygma.

THREE TIMES, ON THE ADVICE OF CITY PSYCHIATRISTS, BROWN WAS TAKEN TO METROPOLITAN HOSPITAL.

of the people who might be committed under the new interpretation. One of the first people they took the mayor to see was a woman who called herself Billie Boggs. They told him that Project HELP had monitored her since December 1986, when she had arrived on the street. In good weather, they saw her three or four times a week; in bad weather, they checked on her every day. She invariably told them, "Get the f--- out of here!" She accepted food only to throw it back at them. When they gave her a pair of slacks, she grabbed them, ran out onto Second Avenue, and threw them into the traffic.

Three times, they said, the Project HELP psychiatrist had asked the police to take Billie Boggs to the Metropolitan Hospital emergency room. On each occasion, a psychiatrist there had diagnosed her as "schizophrenic." But he had said that she was not in immediate danger of harming herself or others. Each time, the hospital had cleaned her up, given her a new set of clothes, and let her go.

When Koch arrived, she was lying near her heating grate and her jaw was swollen, as if she had an abscess in her mouth. "How are you feeling?" he asked. "I'm all right," she said. "Do you know who I am?" he said. "Yes," she said. "You're Edward I. Koch." Joyce Brown didn't know it then, but it was a visit that would change her life.

In October, the mayor announced that the city was setting aside a 28-bed unit on a new floor of Bellevue to accommodate the people who would be brought in under the new interpretation of the Mental Hygiene Law. From there, he said, they might be reunited with their families or sent to the Creedmoor Psychiatric Center or a supervised residence. Every time the mayor talked about his new program, he mentioned "the woman by the Beekman Theater." She was, he said, exactly the kind of person he hoped the city would be able to get off the streets.

On October 28, 1987, the day the Koch plan began, the Project HELP van took her to the Bellevue emergency room. There, the attending physician ordered that she be admitted. To calm her, he injected her with five milligrams of Haldol, an antipsychotic drug, and two milligrams of Ativan, a short-term tranquilizer, which put her to sleep until the next afternoon. As soon as she awoke, she went to a pay phone and called the New York Civil Liberties Union.

THE DAY THAT MAYOR KOCH ANNOUNCED HIS NEW plan, Norman Siegel, the executive director of the New York Civil Liberties Union, and Robert Levy, a staff lawyer, sent volunteers to hand out blue fliers telling street people what the NYCLU believed their legal rights were. The fliers told them that if the city tried to hospitalize them involuntarily, they should call the NYCLU.

Levy and Siegel were locked in a bitter public debate with Mayor Koch. The Koch program, they said, was nothing more than an attempt to clean up the streets for rich New Yorkers. It was "a smoke screen," they insisted, for the failure of the Koch administration to provide adequate housing. They believed that people like Joyce Brown had every right to live on the street, if that was the way they chose to live. Instead of trying to "lock them away behind doors so that the public doesn't have to see them," they said, the city and state should provide them with public baths and showers and walk-in mental-health centers.

Levy and Siegel had hoped that someone would come forward to challenge the new program. So when the call came in from "Billie Boggs," they were thrilled. Levy arrived at Bellevue two hours later. Joyce was calling herself Ann Smith. She said she had been living on the street successfully for five years. Before that, she said, she had lived with a man for fifteen or twenty years. She said that when the relationship ended, she went out on the street. "She was extremely lucid, extremely articulate," Levy says. "She had already ordered a hearing to challenge the commitment and had gotten a date. All she needed was a lawyer. She spoke like a civil libertarian. I was very impressed by that. She sounded like a member of the board of the Civil Liberties Union."

Siegel and Levy were looking for a heroine like Joyce Brown. What they could not have known is that, in her own confused way, Joyce Brown had been looking for men like them to be her heroes. Her personal agenda dovetailed perfectly with Levy and Siegel's public agenda. They did not want simply to address the issue of the rights of the mentally ill. They wanted to address the larger issue of homelessness in New York City. Joyce, in turn, was happy to have the chance to tell the world, "I am not insane. I am homeless."

THE HEARING WAS CONVENED ON MONDAY, NOVEMber 2, in a room at Bellevue that was crammed with newspaper and television reporters. Acting State Supreme Court Justice Robert Lippmann presided. He had been a lawyer for the Legal Aid Society, and he had spent years fighting landlord-tenant disputes for New York City's poor.

The legal argument in the case was simple. Levy argued that there was "no evidence" that his client, whom everyone was still calling Billie Boggs, was mentally ill or unable to care for her basic needs when she was brought into Bellevue. She was not, he said, a danger to herself or anyone else. Maureen McLeod, the lawyer for the city, argued that there was ample evidence that Billie Boggs was severely mentally ill. Because of her mental illness, McLeod said, she was slowly dying from passive self-neglect. She was a danger to herself "in the reasonably foreseeable future."

McLeod began by bringing on the Project HELP psychiatrist, who testified that when he had visited Billie Boggs, she talked in a "singsong" way about his penis and her genitals and appeared to suffer from a "thought disorder that characterizes schizophrenia." Next, McLeod brought on Jane Putnam, the director of Project HELP, who testified that Billie Boggs suffered from a delusion that black men who offered her money wanted sex in return. Putnam said that she had observed Billie Boggs screaming at black men who were delivering beer to a nearby coffee shop. Although the city did not bring witnesses from Second Avenue who could testify about her fights, Putnam said she feared that this screaming might provoke an assault. Finally, McLeod brought on Dr. Maeve Mahon, the Bellevue psychiatrist in charge of Billie Boggs's case. Dr. Mahon testified that Billie Boggs suffered from "chronic paranoid schizophrenia."

THAT NIGHT, IN A SPACIOUS RANCH HOUSE IN LIVINGston, New Jersey, Dorothy spent the evening watching CBS-TV. In the middle of the eleven o'clock news show, WCBS broadcast a report on the Billie Boggs case, showing an artist's sketch of the mystery woman and quoting her lawyer as calling her "very intelligent." It was the name Billie Boggs and the phrase "very intelligent" that rang a bell with Dorothy. "Why do I

THE LANGUAGE HEATED UP. KOCH CALLED HER LAWYERS "LOONIES." ONE OF THEM CALLED KOCH A "DEMAGOGUE."

know that name?" she asked her daughter. Then she remembered. It was the name of the talk-show host with whom Joyce was so obsessed. And "very intelligent." She could hear Joyce saying it: "I'm not insane. I'm intelligent."

The next morning, she called Caroline. By that evening, they were at Bellevue. The staff told them not to go into the room but just to look in from the door and see if the mystery woman was their sister. Joyce was asked if she knew who they were, and she said, "No," but Dorothy and Caroline knew she had recognized them. "She had disintegrated so much," Dorothy says. "She had taken on the look of an animal. It made me want to cry."

Dorothy and Caroline came back to New York with Connie the next day for the hearing. Maureen McLeod told Judge Lippmann that she wanted to put Dorothy on the witness stand to testify about the patient's prior psychiatric history.

Levy objected. He argued that since her sisters hadn't seen her in a year and a half, their testimony was irrelevant to her current mental and physical state. He argued that only her conduct "a month or so" before she was brought into Bellevue should be considered. Judge Lippmann agreed to allow Dorothy to testify. But he would allow her to tell the court only that Joyce had worked for the city of Elizabeth and had left Dorothy's house in the spring of 1986. When she tried to testify about events going back to 1985, Levy objected again and Lippmann sustained the objection.

As soon as Dorothy left the witness stand, Levy began presenting his case. His strategy was to emphasize that his client's conduct was no different from that of any other citizen. When she urinated on the sidewalk, he said, she was only doing what cabdrivers and businessmen do every day. When she burned dollar bills, he suggested, she was making a symbolic gesture similar to that made by protesters in the sixties who burned their draft cards.

Levy's first witness was Dr. Robert Gould, a professor of psychiatry at New York Medical College. Dr. Gould is no stranger to controversy. He is the author of a recent *Cosmopolitan* article suggesting that there is only a slim chance of a woman's contracting AIDS through heterosexual intercourse. The U.S. Surgeon General condemned the article, saying that its conclusions ran counter to all the medical evidence available.

Gould testified—as would two other psychiatrists brought to the stand by Levy—that Joyce Brown was not psychotic or paranoid schizophrenic. He said that the only thing he had found to be wrong with her was that her judgment was "slightly impaired" and her insight was "somewhat impaired," but "by no means nil." He said that her language on the street was no different from what he had heard in "every movie" he had seen recently. He said she was not delusional when she tore up dollar bills that were forced on her. That, he said, showed "her own respect and dignity." "I put a lot of money in the stock market," he testified, "and I hope Ms. Boggs doesn't think I was crazy for getting a burn there."

When the hearing recessed for the day, Joyce's sisters met Siegel and Gould in the hallway. "My sister should be hospitalized," Dorothy told them. "She needs help. The mayor is absolutely correct. I have lived with her. You have not lived with her." Gould replied, "Is it possible that your sister doesn't want to live with you because you are so angry?"

On the final day of the three-day hearing, Joyce Brown took the witness stand. She was cool, composed, lucid. Her testimony marked the first time most of the reporters at the hearing had heard her speak for herself and sparked a running debate over whether her composure proved that she was not mentally ill. Levy argued that her lucid answers were evidence that she suffered from no mental illness. "Every time I see her," he says, "she is the same as she appeared on the witness stand." Dr. Luis Marcos, a psychiatrist and vice-president of the city's Health and Hospitals Corporation, says, "People who don't know about mental illness very often think a mentally ill person has to sound confused. She is mentally ill, not mentally retarded. Mental illness doesn't affect intellect. As soon as her attention is focused, with her lawyers, on the witness stand, on television, she sounds fine. When it isn't, she goes into her inner world and starts talking to herself, and the more bizarre behavior comes out."

Joyce Brown said that she was a "professional" street person and knew how to take care of herself. She said the hot-air vent was "my heating system in winter" and kept her warm enough so that she did not need heavy clothes. She said she collected enough money to buy one meal a day and was in perfect physical health. She said she never threatened or hurt anyone on the street. She said she burned and tore up dollar bills only when people threw them at her. She said she used profanity only when people were bothering her.

One week later, Judge Lippmann ruled that Joyce Brown should be released from Bellevue. He said that since the psychiatrists were "nearly diametrically opposed in their assessment of Joyce Brown's mental condition," he could derive little guidance from them. Therefore, he had decided to place great weight on the "demeanor, behavior, and testimony of Joyce Brown herself." He said that he believed that she was neither suicidal nor homicidal and was no risk to others or herself. "Whether Joyce Brown is or is not mentally ill," he said, "it is my finding . . . that she is not unable to care for her essential needs."

Then Judge Lippmann took the opportunity to chide the Koch administration for the fact that Joyce Brown could not find decent housing. "It is my hope that the plight she represents will also offend moral conscience and rouse it to action," he said. "Who among us is not familiar with the tattered, filthy, malodorous presence of the wretched homeless? The blame and shame must attach to us, not to them."

"All the lawyers counseled against an appeal," Mayor Koch remembers. The city had already brought eighteen other people off the street under the new program, and only two had challenged their commitment. The first, a man who had lived with rats in a plastic bag in Central Park, wandered out of the room in the middle of his hearing. The second, a woman who had been found wandering in the Port Authority Bus Terminal, started talking senselessly about birth-control pills in the middle of her hearing.

"The lawyers all sat in my office," Koch says, "and they told me, 'Why appeal this case, which is now so notorious and has so much attention? If you lose it, you'll discredit the program. We are winning all the other cases. If Levy and Siegel want to take her home, let them take her home.' I said no."

The city filed an appeal of Justice Lippmann's ruling and asked the Appellate Division of the State Supreme Court for a stay allowing the city to keep Joyce Brown at Bellevue. It was granted. As the case dragged on, the public debate became increasingly bitter. Norman Siegel called Mayor

Koch a "demagogue." Koch called Siegel and Levy "loonies."

Meanwhile, Joyce Brown stayed at Bellevue, refusing all care. In the 84 days she spent there, she agreed to shower only four times. She watched television all day. She refused to talk to the psychiatrists. She refused to eat the hospital's food. She refused to participate in any group-therapy sessions. She even refused to let the city help to get her the Social Security checks that were waiting for her at her sister's house. She said that if she accepted them, she would be accepting "the lie" that she was mentally ill.

She became more and more dependent on Norman Siegel and Robert Levy. They brought food to her. At Thanksgiving, they came and had a party with her. At Christmas, they came back again. When Levy and Siegel weren't there, the hospital records show, she laughed to herself and talked to herself, leading the staff to believe she was hallucinating. She made threatening gestures and yelled obscenities at black men who worked at the hospital.

Levy and Siegel say that when they were there, she was always calm, composed, completely lucid. Throughout the case, they continued to insist that she was not seriously mentally ill. "Joyce has some difficulties in coping with some aspects of her life," Siegel said, "but not enough to be in Bellevue." When confronted with reports from shop owners on Second Avenue, Levy said, "They never testified in a court of law."

On December 18, the Appellate Division of the State Supreme Court voted three-to-two that Judge Lippmann had erred when he ordered Joyce Brown to be released. The majority said that Lippmann had placed too much emphasis on Brown's testimony and not enough on the testimony of the psychiatrists who had treated her. The NYCLU immediately appealed that decision to the state Court of Appeals.

"I was not insane," she happily told reporters after her release. "I was homeless. I was a political prisoner."

FILLING IN AS HER LAWYERS' RECEPTIONIST.

The city then went back to the State Supreme Court to try to force Joyce Brown to accept medication. They asked the court to let them give her the anti-psychotic drug Haldol for three weeks. At a hearing, State Supreme Court Justice Irving Kirschenbaum said that he wanted an independent psychiatrist to examine her. He appointed Dr. Francine Cournos, an assistant professor of psychiatry at Columbia. She told the judge she believed that the patient suffered "from a serious mental illness, which is either paranoid schizophrenia or mania." Dr. Cournos said she believed that medication had "a good chance of improving the hostility and irritability" of the patient. But she also noted that Joyce Brown thought that she would have a better chance of putting her life back together if she was released to the "network of people" she had developed. Cournos said that, under those circumstances, forcing her to take the medication might "backfire." Judge Kirschenbaum agreed. He said the city could not force Joyce Brown to accept medication.

The city then decided that it had no choice but to release her. When it did, the state Court of Appeals decided not to rule on the NYCLU's appeal of the decision in the case, calling the issue "moot." That left undecided, for the moment, the question of whether Mayor Koch's new interpretation of the state Mental Hygiene Law is constitutional.

The NYCLU found Joyce a room at the Traveler's Hotel, a former SRO run by a not-for-profit group of settlement houses. The city pays over two thirds of the cost to run the Traveler's, which has a social-service staff to help the residents. The women pay $193 a month from their Social Security disability checks to make up the rest. The NYCLU also arranged for Joyce to see Gould once a week for therapy.

On the day that Joyce was released, Maureen McLeod wrote a letter to Robert Levy telling him that the city still believed that Joyce Brown should receive "inpatient care and a course of medication" and would be happy to provide it should she change her mind. "Henceforth," McLeod pointedly wrote, "you or she will have to be responsible for her well-being. We sincerely wish both of you the best."

ON JANUARY 19, Joyce Brown walked out of Bellevue on the arms of Robert Levy and Norman Siegel, into a waiting crowd of reporters and photographers. Passersby applauded from the street. She was wearing a beige coat with beige slacks and a green sweater, and she carried a bouquet of daisies. She smiled giddily for the cameras. The three took a cab ride past her old corner and went to her favorite delicatessen, where Joyce ordered her chicken-cutlet lunch. Then they took a cab to the NYCLU offices, where a WELCOME HOME JOYCE ice-cream cake was waiting for her.

Gabe Pressman asked her to come over to Rockefeller Center and appear on Channel 4's *Live at Five.* Then Channel 2 asked her to come over for its six o'clock newscast. As she was leaving there, Channel 5 said it wanted her at 10 o'clock and would provide a car and dinner in between. Joyce spent the day happily telling everyone, "I was not insane. I was homeless. I was a political prisoner."

When she got to Channel 5, everything changed. She was confronted by anchorman John Roland, who lives near Second Avenue and 65th Street. Roland was soft-spoken and gentle at

hotograph by Alan Raia/*Newsday.*

SIXTEEN DAYS AFTER HER APPEARANCE AT HARVARD, SHE WAS BACK ON THE STREET, PANHANDLING AND SWEARING.

first, but he quickly became impatient with her portrait of her life on the street. "You were a mess," he said. "She was a disaster." Joyce stayed cool and calm as Roland angrily told her that she had made no sense when she lived on the street. "Look, I made sense before," Joyce said. Roland leaned in close to her. "No, you didn't, sweetheart," he said.

The station was flooded with angry calls. Roland taped an apology for the next night's broadcast and was suspended for five days without pay. When the suspension was announced, the station was flooded with a new round of angry calls, this time supporting Roland. Mayor Koch volunteered, "I think John Roland is a first-rate reporter."

Over in Elizabeth, New Jersey, Mayor Thomas Dunn meant to call Roland to offer his support, but he never did. "Her television appearances were a laugh to the people around here," Dunn says. "You had to be completely ignorant of life itself not to recognize that this woman has had a problem for a long time. When I'd see her being exploited on those shows, it would burn me up, because I knew those two lawyers were taking advantage of a good thing."

Levy and Siegel insist that they weren't exploiting anyone. "Joyce has not asked us to be in charge of her life," Levy says. "She is capable of making her own decisions. You can't tell Joyce what to do. We lay out the options for her and she decides. If people are suspicious about us 'cause we're doing what our client wants, we can't worry about that."

ONE WEEK LATER, SHE WAS ON *60 Minutes* AND *Donahue*. When the *Donahue* producers called, she asked them if they would buy her some clothes and pay to have her hair done. They said, "Yes, as long as it's within reason." So on the day of the show, Joyce went to Bloomingdale's and bought stunning black knit pants and a top for $296. Then she made an appointment for a shampoo, cut, and permanent at Suga, the chic East 57th Street hair salon.

The only problem was that she made her appointment at Suga for 3:15 and expected to have her hair washed, cut, permed, and styled and be across town at Rockefeller Center at four o'clock. When she arrived, she was told that there wouldn't be time for everything—they could only give her a quick shampoo and cut. But as soon as the stylist went to work, he found something—apparently lice—crawling in her hair. He refused to touch it. A young assistant who took pity on Joyce offered to shampoo her hair and trim the top. The salon let her go without charging her. Later Joyce bragged to reporters about the $200 she had spent on a new hairdo at Suga.

After *Donahue,* she did Regis Philbin's *Morning Show* on Channel 7 and Richard Bey's *People Are Talking* on Channel 9. The television hosts never forcefully challenged her about her life on the street. Bey pressed hardest. "There are people who say you might slip in and out," he said gingerly. "There's no such thing as slipping in and out," Joyce replied.

She was a master at talk-show banter. She asked Phil Donahue if he had a job for her. She told the Richard Bey audience that anyone with a job offer could contact her lawyer. She told Bey she had always admired his show and should have used his name on the street. But the people who knew Joyce well could tell that something was still amiss. They could hear it in the number of times she talked about all the "professionals" she had met and the number of times she insisted, "I'm not insane."

The book and movie offers began to come in, and Siegel found an entertainment lawyer to handle them. Half a dozen people called the NYCLU with job offers. Joyce filled in for the NYCLU's receptionist on several occasions and said she was going to start interviewing for a secretarial job. Then she changed her mind. She decided that she would like a job that would allow her to "work with people" instead.

The public appearances were capped, on February 18, with the trip to Harvard. The invitation came through Dan Greenberg, the director of a Harvard Law School program that provides law students to work in legal clinics for the poor. Greenberg had worked in the past with Norman Siegel. After seeing Joyce Brown on *60 Minutes,* he suggested that she appear as a guest speaker at the Harvard Law School Forum.

Her speech was titled "The Homeless Crisis: A Street View." She was a big hit. "Housing is a national disgrace," Joyce said. "We need housing, housing, and more housing. My only problem was that I didn't have a place to live, and that's the city's fault."

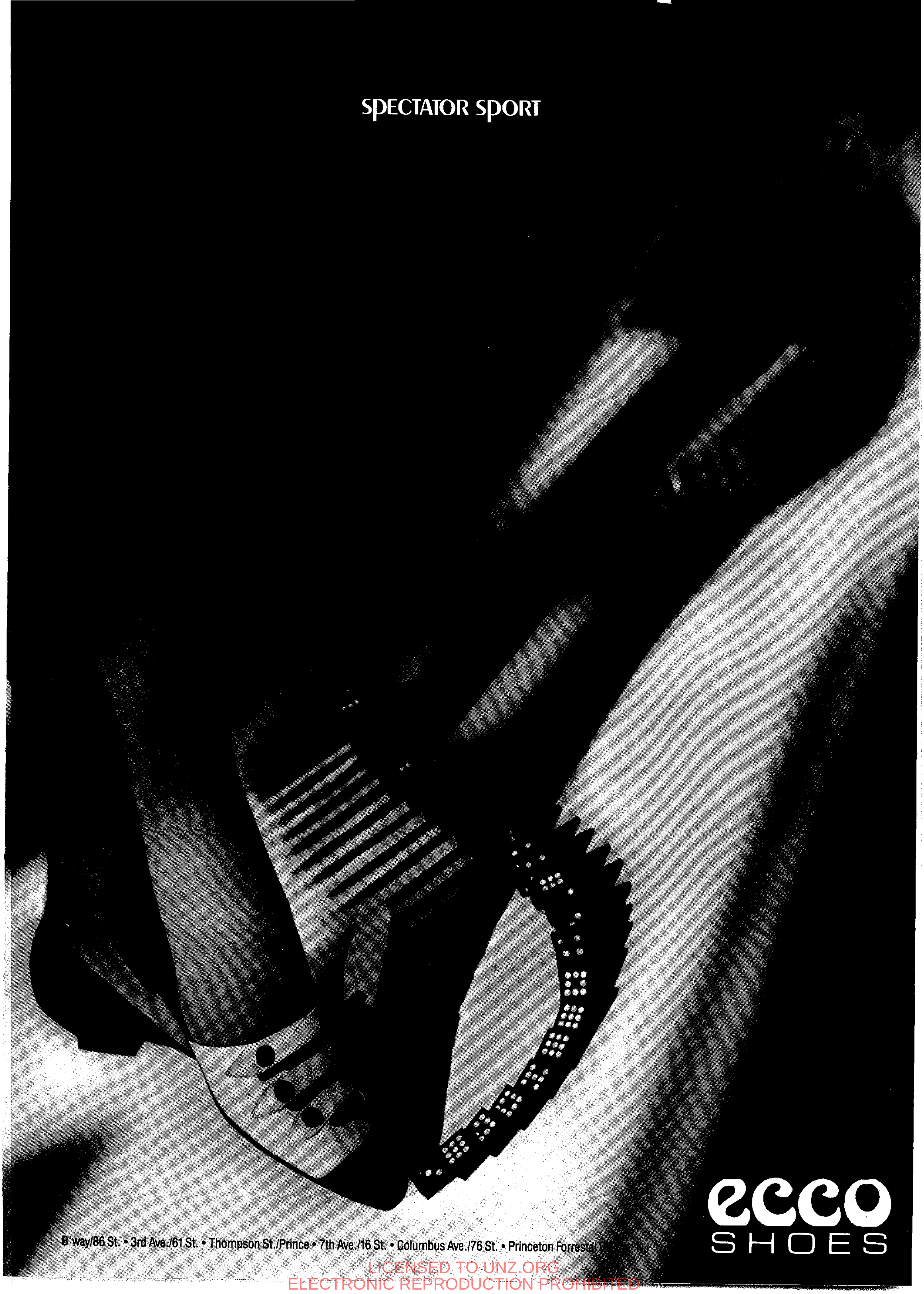
SIXTEEN DAYS LATER, ON SATURDAY, MARCH 5, JOYCE Brown was on the street again, panhandling and swearing at black people. One policeman who patrols the Port Authority says it was not the first time she had panhandled since she was released from Bellevue. He had seen her panhandling in front of the New Jersey Transit gates right after she was released from the hospital.

But this time, she attracted the attention of the entire city. She stood in front of the Traveler's Hotel and screamed so loudly that a nearby shopkeeper had to close his front door. She was out again on Saturday and Sunday, begging for money and yelling at black men who offered her any. When Mayor Koch was told about it by a television camera crew, his first reaction was a sarcastic "Shock, shock."

On Wednesday morning, when reporters arrived at the Traveler's to ask her what had gone wrong, she told them, "Get out of my face." She strode angrily past them and headed for the NYCLU offices. There, Norman Siegel and Robert Levy set up a press conference for her. By the time the reporters filed in, she was calm and composed. "I'm not insane for panhandling," she said. "I did that because I did not have any money."

She said she had had to beg for money because her sisters had refused to send her the $8,000 in Social Security disability checks that they had been holding for her. Levy had written to the sisters twice asking for the checks, and they had refused to send them to him. On March 2, three days before Joyce went out to panhandle, they had sent them to her at the Traveler's Hotel. The checks did not arrive until March 8.

IN LIVINGSTON, NEW JERSEY, IN THE HOUSE THAT JOYCE Brown walked out of two years ago this spring, her four sisters sat around the kitchen table shortly after that press conference at the New York Civil Liberties Union. "Those men have fed into something they don't know anything about," said Dorothy, speaking for all four sisters. "She is supported by these men, Levy on one side, Siegel on the other. And they have made her feel like a queen, and that's what she always wanted, to be surrounded by white men who are lawyers. They are using her. But what they don't realize is that she is using them as well. They have fed into her fantasy. And eventually it's going to backfire. When they want to separate from her and go on to other issues, she won't be able to deal with that rejection. We don't feel good about saying it, but we know this isn't finished." ▬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SHOES

PAL JOEY

WHEN DAVID MAMET WRITES, MANTEGNA'S 'THE GUY'

BY DAVID BLUM

Charlie Fox: It's lonely at the top.
Bobby Gould: But it ain't crowded.
—From *Speed-the-Plow,*
by David Mamet

WHAT WE ARE TALKING about here is the guy who plays Bobby Gould. His name is Joe Mantegna. Which is to say the actor Joe Mantegna. The one who, that's right, you got it, is an actor in all those plays by David Mamet.

This is what we are talking about. Yes.

And what you should know before *anything* is that this particular person, this *Mantegna,* he talks like this. What I mean to say is . . . is this: He talks like this. And what this is, is like David Mamet.

And at first, as you listen to him talk—and he *does* talk, a blue streak (and I mean *blue,* the obscenity level, not the metaphor)—you will not be entirely sure that you know what he is talking *about.* Because like his good friend Mamet, who is (and no one will dispute this) one of the great playwrights in the English language today, Mantegna talks in a kind of *poetry.* I don't mean rhymes. I mean the poetry of our language. What we actually *speak.*

There is no absolute guarantee, no *certainty* to speak of, that you know of whom I am talking about. After 40 years of life, this Mantegna is not particularly famous, even though he probably should be, and he is not the kind of person who you will find obnoxious hordes of fans gathering around. Even though he is, even as we speak, in a Big Broadway Show written by his good friend Mamet.

Yes, he is in this Big Broadway Show with Madonna and Ron Silver that is called *Speed-the-Plow* (which opens at the Royale Theatre on May 3), and I am telling you here and now that this actor Mantegna is the star of it, no matter what you may think from seeing Madonna's picture on the front page of the *Post* every other Monday.

I mean, Mantegna is on the stage for nearly the entire play, which has got to be 90 minutes at *least,* and it will not be a matter of dispute exactly *how* great in it he is.

And was in *Glengarry Glen Ross,* Mamet and Mantegna's last Broadway show, the one that got him the Tony Award for Outstanding Featured Actor in a Play in 1984. And has been in movies, a whole bunch of them: *Suspect, Compromising Positions, Off Beat, Weeds,* and of course, of *course,* that Mamet movie, the one about poker and psychology and human existence: *House of Games.*

What it is that I am telling you is that Joseph Anthony Mantegna is the voice and Mamet is the words, and that is what this is all about.

So this is the story of Mantegna and Mamet and this play. But first, as Mamet would say (and *has*):

Listen to what I'm going to tell you *now:*

"I GUESS I'M THE GUY," MANTEGNA says over a platter of rigatoni with tuna sauce at a nondescript and practically deserted Italian joint on West 47th Street called Delsomma, into which we walk one recent afternoon and learn from John the Host that Mamet has just left.

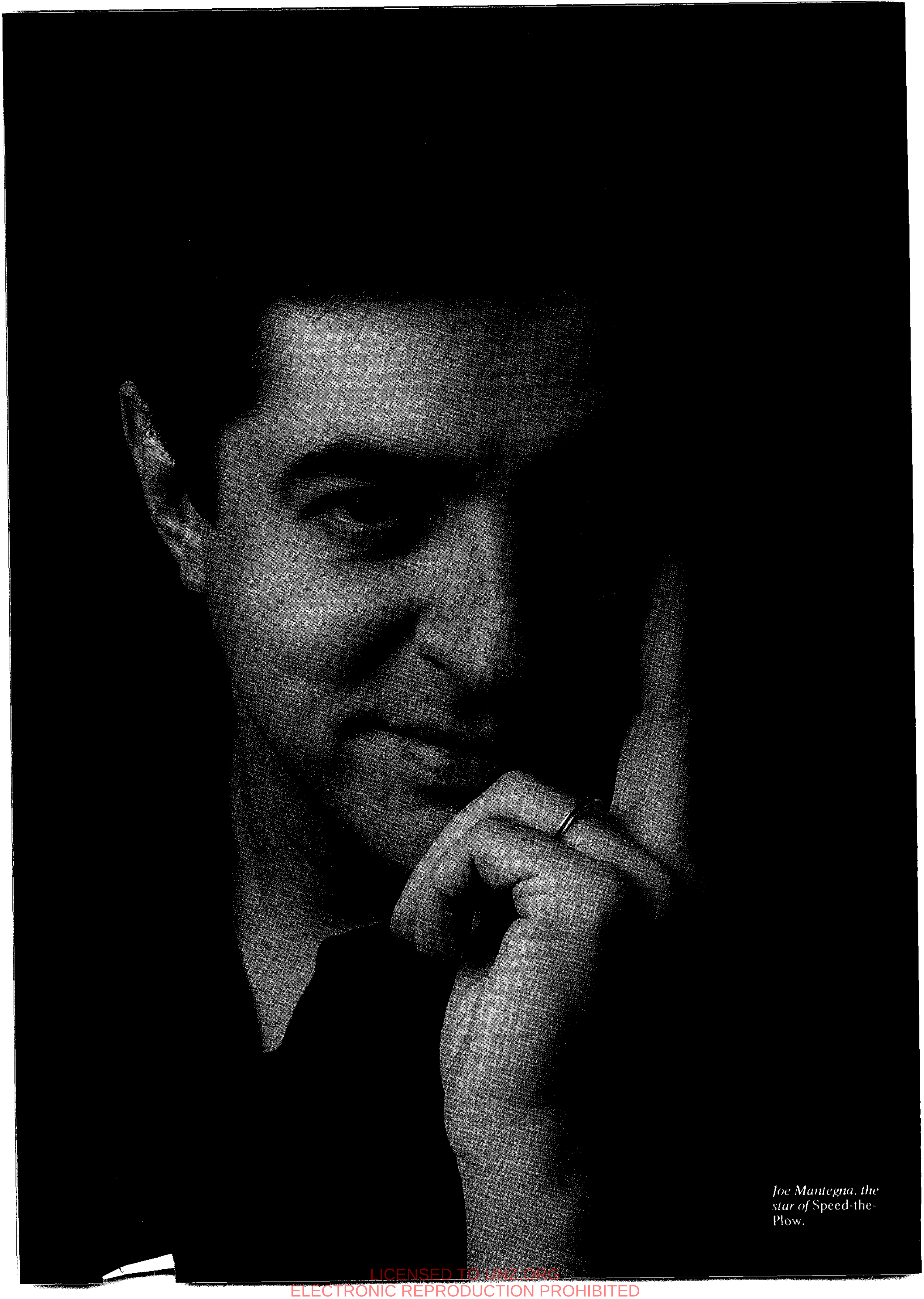
Somehow, in the entire city of New York, we have just managed to find the same restaurant that David Mamet eats in, and here Mamet has just paid his check. What am I supposed to think?

"Anyway," says Mantegna, "David tells people he writes with me in mind, which I guess means that I'm The Guy. Though probably at some point he'll write something different, and I won't be The Guy anymore. What the f---."

So I'm wondering what kind of Guy he thinks is that. But before he gets around to telling me, Mantegna asks me a question to which the answer is yes.

"Do I swear more than most people that you talk to?" is the question. "I just realized that 'cause I'm thinking, God,

PHOTOGRAPH BY JAMES HAMILTON



Joe Mantegna, the star of Speed-the-Plow.

JUST FOLKS: *"I'm not the kind of actor who spends his nights off running off to see plays," Mantegna says. He's played Hamlet, but "I played it more like the prince of Sicily than the prince of Denmark."*

I'm doing an interview and I know . . . this is the way I talk. I start to think . . . now wait a minute. I guess that's maybe why I play those parts. It's my upbringing. I don't know. My wife's always constantly telling me, 'Ain't got? You ain't got?'

"Terrible. You can take a kid out of Cicero, but what are you going to do?"

Get the hell out of Cicero, certainly.

Which is what Mantegna did, even though it never occurred to him to become an actor all those years he grew up the son of a Metropolitan Life Insurance man. Cicero is this working-class suburb of Chicago where kids named Mantegna don't usually become sissy actors, but—you know how it is—somebody at Morton East high school dared him to try out for a role in *West Side Story,* said he couldn't get the part. He went to the audition and sang "Maria."

THE BIG SALE: *A Tony-winning performance in* Glengarry Glen Ross.

Blah blah blah, he didn't get the part, next thing you know he's sixteen years old and an actor all over the place. By his senior year he's singing in *Carnival,* this oily-haired kid who never saw a play till he was fifteen, and two years later he's got a whole scholarship to the Goodman School of Drama, a fancy acting school in downtown Chicago. Then in 1969 he gets himself a job for cash money in *Hair,* and meets his future wife, Arlene (she's in *Hair,* too). *That's* when he figures out to *hell* with school. He stays in that for a year and a half, moving on to Pittsburgh, and gets to thinking he's a Real Actor.

But then his father dies, he comes back to Chicago in 1971, does a few months in *Godspell;* and then that's it, he's out of a steady job.

"I went from the fire to the frying pan," he says. "No . . . make that from the fire to being . . . what? . . a burnt f---ing *match.*"

So for the next six years he bums around as part of a little group in Chicago called the Organic Theater Company, where guys like Dennis Franz of *Hill Street Blues* worked.

ANYWAY, AROUND 1974 MANTEGNA meets this guy David Mamet.

"He was this really flamboyant playwright type," Mantegna says, "with the scarf around his neck all the time and the hats and the cigars, and he was incredibly confident that he was this important writer." Which as a matter of fact he was. At this point, Mamet is showing around a play called *Sexual Perversity in Chicago* (which, as the result of perversity in Hollywood, later became a movie called *About Last Night . . .*). And, having admired Mantegna's performances at the Organic, he offers Mantegna a major role.

"Unfortunately," Mantegna says now, "I was busy and turned it down. Then he came back to me and the Organic when he was doing *American Buffalo* and showed it to us and we read it, but I didn't end up doing that one either. Then he came to me when he was putting together this play called *A Life in the Theatre,* and I figured, I *can't* turn this guy down again, so I didn't."

A Life in the Theatre brings Mantegna together with Gregory Mosher, who is at this moment in 1977 directing the Goodman Theatre in Chicago and is already a close pal of Mamet's. And that particular show of Mamet's, being about an old actor (played by Mike Nussbaum) and a young one (played by Mantegna), was what you might call a seminal moment in the theater, or at least a pretty damn good one.

So what does Mantegna do? Does he move to New York and become an Important Stage Actor? Does he do every conceivable Mamet play he can get his mitts on? Does a powerful agent offer to represent him and make him a star?

Nope. He moves to Los Angeles and starts a business taking head shots of actors. He tries out for some movies and TV shows, gets a job playing a Chicagoan in a TV movie about Elvis Presley that stars Kurt Russell.

He also does a cheapo Los Angeles production of a play he and the guys at the Organic kind of wrote a couple of years ago called *Bleacher Bums,* about some weird Chicago Cubs fans who hang out you know where. That they did on a lark and somehow it becomes a big deal, not just in Chicago but everywhere, New York included, and when you look at the program you see that the man who gets the credit for conceiving the Whole Thing is Joe Mantegna. And even in Los Angeles it's a hit, and in 1988, Mantegna informs me it's one of the longest-running plays in Los Angeles theater history.

"But really, I moved there for the weather," he says, if you can believe *that.*

SO I AM BACKSTAGE AT THE ROYALE Theatre, which is a hell of an exciting place to be.

And I am with Mantegna, who has got his wife and an adorable, smiling ten-month-old baby, Mia Marie Mantegna, at home and would be running out of the Royale Theatre after the curtain call this particular Saturday night to be with them, being the decent family man that he is, were it

Photographs by Brigitte Lacombe.

not for the fact that they are in Chicago visiting relatives and he is here.

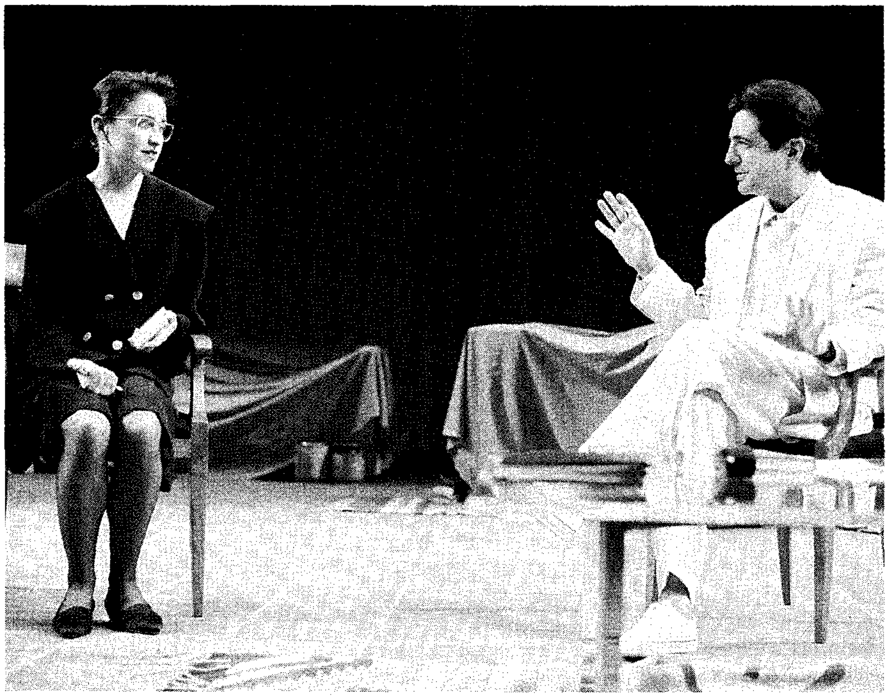
It is ten minutes after the curtain call on the first Saturday night, the first night that they have done this new play for a paying audience. Inside the dressing room are me, Mantegna, and an extremely suntanned Hollywood agent.

"Hello, Joe," says the Suntanned Hollywood Agent.

"Hello," says Mantegna, who happens to be an enormously polite guy who would say hello to anyone in the world. ("Even Joe's heart has heart," Greg Mosher says.)

Now the agent starts dropping names with such a thud that the floor begins to shake.

"I'm Art Linson's agent," says Mr. Suntanned, "and Ned Tanen is a very, very good friend of mine." Linson was the producer of *The Untouchables,* which was a movie written by Mamet. And Ned Tanen is the president of Paramount.



THE HOLLYWOOD HUSTLE: *Trying to land Madonna in* Speed-the-Plow.

"Oh, really," Mantegna says.

"And I just wanted to tell you that you were *fantastic,*" Mr. Suntanned says.

"Thank you," Mantegna says again, looking speechless.

"Both in the general . . . *and* in the specific," adds Mr. Suntanned helpfully.

"Thank you," Mantegna says.

Mr. Suntanned leaves and Mantegna lets loose a chuckle, actually a laugh, as he remembers being backstage for *Glengarry Glen Ross.* And backstage came a parade of real-estate salesmen, and Mantegna remembers that what they saw was this:

"I was a guy like them, a *salesman,* and so I was a good guy. They would come back, and they would say this, that, and the other thing."

Of course he did not mind that sort of intrusion, not really, not since it was the role that made Mantegna a name that, if entire households didn't know it yet, at least certain members of some households could *pronounce* it. He was rapidly becoming a famous person, and that meant that instead of going to look for scripts, he would simply sit in his Broadway dressing room and piles of scripts would come looking for *him.*

And it was approximately at that time that he gave up his photography business, which had been strange for him to be in anyway.

"You see," he explains, "I did not want ever to be a waiter, because I thought, I do not want to look back on my life one day and say to myself, 'Joe, you were a *very good* waiter. You did a nice job of carrying the dishes and this and that and the other thing.' I wanted to have something good that I did, and if it wasn't acting, it would be something else *good.*"

Though even today, if you are a good friend of Joe Mantegna's, he will still take your photograph for you, at no charge whatsoever.

So what was happening was this: Suddenly people *wanted* Mantegna, people like a Hollywood producer named Bernie Brillstein, who was doing a TV pilot called *Big Shots in America,* about a working-class immigrant who's always trying to impress his cousin who just came to America for a visit.

He did a few other TV shows, too, and none of them worked out, either—like the one called *Comedy Zone,* with writers like Wendy Wasserstein and Christopher Durang, like the one called *Open All Night,* which was developed by Jay Tarses (of *Molly Dodd*) and Tom Patchett (of *ALF*).

"Actually, you know, I am glad," he says, "because I could be in L.A. right now and be very comfortable in a TV series and be home every night and work Monday to Friday, and I would always be out there wondering, Gee, I wonder if I ever would have been a really great actor like Dustin Hoffman or Robert De Niro. Now at least I'll get to find out."

It means something, however, that Tony or no Tony, Joe Mantegna is not going to hang around New York *City,* of all places, to see what kind of an actor he is going to become. *Hell,* no. Now he's got a nice house in a part of Los Angeles called Studio City, and he has absolutely no intention of leaving it behind, in no small measure because it has a very nice kidney-shaped pool in the back.

SO HERE HE IS AGAIN, IN ANOTHER Mamet play on Broadway, and that has got to feel good, wouldn't you think? Although the other day Mantegna was feeling down in the dumps, his wife was out of town, blah blah blah. But fortunately, somebody came along to lift him out of it, a New York stage actor whose life is not quite as filled with success as Mantegna's, an actor who came up to him and said:

"Boy, Joe, you're so lucky you're in a David Mamet play on Broadway!"

And Joe said to himself, "Gee, I guess I am pretty lucky, now that you mention it. *Yes.*" Mantegna is not the kind of guy who thinks he's lucky because he thinks that David Mamet is this really amazing playwright, although of course, naturally, he *does.*

"I mean, I'm not the kind of actor who spends his nights off running off to see *plays,*" he says. He is not a devoted student, for instance, of Mamet's competition among the Biggies. Though of course he's read some Shakespeare, and he's even played Hamlet, "though I played it more like the prince of Sicily than the prince of Denmark," he says.

This does not seem altogether probable. We are talking *range* here. Mantegna has played everything from the duke in *The Adventures of Huckleberry Finn* to Berger in *Hair.* If David Mamet lost his typewriter, we would not lose Joe Mantegna.

He is one of those actors, like a Jack Nicholson, who allow you, no, make that *compel* you, to forget where you have seen them before. And therefore he is not at this moment *famous.* "It sounds like a cliché, but he is an actor's actor," says Mosher, "the kind where young actors stop him on the street outside the theater, looking like they're about to cry,

TECHNIQUE: *He looks over at Madonna across the stage at rehearsal. Then he thinks as impure a thought as it is possible for a married man to think about a married woman. "Okay," he says. "Now I get it."*

and tell him how much they've *learned.*"

But he is more subtle, more comical, and more, shall we say, expressive? You see him in Mamet, you're seeing the instinct. But see a movie like *Off Beat* and it's a revelation—he's a macho ballet-dancing cop and he steals what there is of a movie in it.

But what is it about Mantegna and Mamet? I mean, here are two guys who are about as different as it gets. Mamet likes to drop names of Russian dramatic theorists into conversation, and Mantegna prefers to talk about a guy he once met that sold him a really nice shirt.

"I like the way David writes," Mantegna says, and when he says it you feel like, well, okay. That's *enough.*

In case you're actually wondering about that—and about this play that Mamet has written, and whether it is going to be as good as *Glengarry Glen Ross,* and (don't be embarrassed, I know you're wondering; it's okay) how is Madonna in it—here are some answers.

Mantegna, as Bobby Gould in *Speed-the-Plow* (a farmer's saying on the order of "Gosh, I hope everything is going to work out okay"), is the head of production at a Hollywood studio, and therefore perhaps not the most appealing character in the history of American theater.

Or, as Mantegna says to me about movie producers, "What *planet* do they come from?"

The play deals with the values of Hollywood types, and focuses on a decision whether to make a movie with substance (a movie based on an esoteric novel called *The Bridge*) or one that sells lots of tickets (a prison exploitation movie starring a megastar actor named Doug Brown). Mamet, who once wrote a play called *All Men Are Whores: An Inquiry,* seems to have the same general idea in mind here.

How it works out should remain a secret, but as to Madonna's performance, I am not a critic and will say only that she is not quitting her day job.

IMAGINE, IF YOU WILL, A PASSOVER Seder that takes place on Oscar night, ten days after the date officially scheduled in the Bible.

Imagine, if you further will, a Passover Seder at the home of Ron Silver with the following guest list: David Mamet, Jill Clayburgh, Ron's parents, Carrie Fisher, Paul Simon, Gregory Mosher, Madonna, and of course the Mantegnas. The Mantegnas, who have never been to a Passover Seder in their *entire* life (even though they are close friends of many Jews, including Mamet), found some interesting similarities between Jews and Italians at this religious event that involves eating a lot of food and drinking red wine.

You see, in Italian households like the one Mantegna grew up in, there was a euphemism for a sexual encounter that went, "Let's play Hide the Salami."

And in Jewish households on Passover night, there is a different expression that has to do with children finding a piece of unleavened bread and winning a prize, which is "Let's play Hide the Afikomen."

This became the subject of much amusement at the Silver Seder, and by the end of it, "Hide the Afikomen" was *also* a euphemism for a sexual encounter.

And by the next night at eight, "Hide the Afikomen" was part of a new line in *Speed-the-Plow,* referring to Mantegna's character's having some carnal desires for the secretary played by Madonna.

"I can see it now," Mantegna was saying the next Saturday, resting up in his East Side sublet between the matinee and evening performances. "Years from now, professors will be studying Mamet plays and they will interpret that line as some deep insight into Mamet's religious upbringing, and the *reality* is that he took it from a drunken Passover Seder.

"And *I,*" he says quite happily, "was there."

MANTEGNA IS HAVING A bit of difficulty one day with a part of the play that involves those carnal desires we were just talking about. So he asks director Gregory Mosher for a little advice.

He is supposed to have spent the previous night with the character played by Madonna. Then, the next morning, he is supposed to have been convinced by her character to make a Hollywood movie out of an obscure book on nuclear radiation and human mortality.

But he's not sure how to *feel* like a changed man.

"Here's my advice," Mosher tells Mantegna on the morning before the first public performance. "Just think this to yourself:

'I just spent the night f---ing *Madonna.*' "

Mantegna mulls that one over for about four seconds and looks over at Madonna across the stage at the rehearsal.

Then he thinks as impure a thought as it is possible for a married man to think about a married woman.

"Okay," he says, smiling a rather devilish smile. "*Now* I get it."

THE ROYALE THEATRE IS EMPty. There is *nobody* in it. We are talking totally deserted except for three guys on stage, they being Mantegna, Silver, and Mosher.

This is a rehearsal, or so they say, but it really is three guys just sitting around *talking* about this play that they are in together, yakking like a couple hens.

Because, you see, Ron Silver is at a disadvantage in that he has never been in a Mamet play before, and he is experiencing a certain amount of difficulty understanding a line in the play wherein he says, "Aha!"

He is saying it in response to something Mantegna has just told him, a bit of bad news actually, and the "Aha!" has a very special, very particular meaning and Ron Silver wants very much to know what that is, to really *know.*

"I don't *understand* this 'Aha!' " he says.

Mantegna is sitting with his feet up on the stage furniture, displaying a pair of black Reebok sneakers and white socks and an innate understanding of Mametian dialogue. He knows. And he turns to his pal Silver and he says to him:

"That's one of those lines that means something else. You know, a *Mamet* line."

Mosher, the director and as we've said another old friend of Mamet's, offers a little more insight, analysis, depth, whatever. "You know, it doesn't mean what it *says.* It means, 'Oh . . . now we have a *problem.*' "

So Ron tries it again, and Mantegna joins in on the reading, and so this time he gives it a new twist and it sounds like *Mamet* this time.

They stop, and there is general happiness in the room, which to them is just a room but to me is a *theater,* a big, wonderful, and exciting space that this night will be filled with many people who will hear that line and will *understand* the language of David Mamet, who will not have to have it translated because the actors will do that for them.

"That's *good,*" Mantegna says, and it *is.* ■

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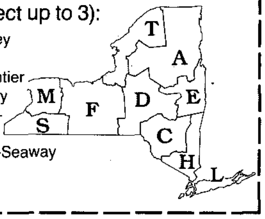

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SPRING TRAVEL

Heavenly Weekends

SOUTHERN COMFORT

BY

JENNIFER CECIL

This is the year to spend a long weekend in Savannah. Exotic southern spring – mists of Spanish moss, luxuriant palms, opulent townhouses – is only a few hours away by plane. Here's where to stay down South, as well as in New York, New Jersey, Pennsylvania, and Massachusetts, because spring up North is glorious, too.

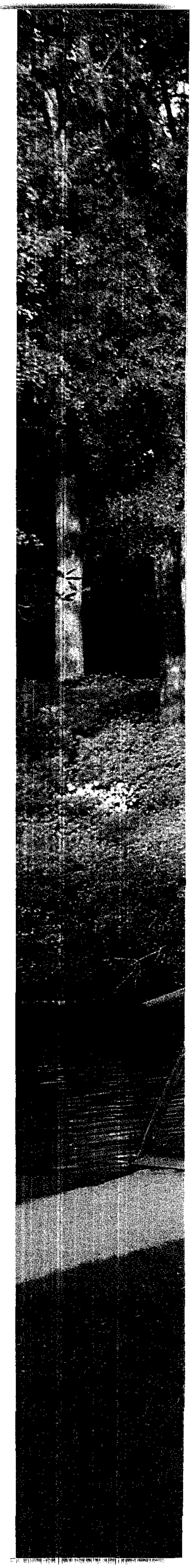
Savannah, Georgia

COSSETING TRAVELERS IS an art form in Savannah. Innkeepers vie for your patronage with recherché liqueurs, fruit baskets, and champagne; in your nineteenth-century bedroom—wallpapered with designs from Scalamandré's Savannah collection or painted "historic Savannah colours" like Syllabub White and Scuppernong Green—there may even be a bubbling Jacuzzi.

Faced with an abundance of inn choices, my sister and I finally settled on **Magnolia Place**, an imposing 1878 grande dame with bowed porches facing the crape myrtles in Forsyth Park. Maybe it's not archetypically Old Savannah (it's in the Victorian District, a half-block south of the Historic District), but the inn certainly represented *my* fantasy South.

The hand-sponged mauve walls, highlighted by late-afternoon sun filtering through rosy-beige ruched shades, made a flattering backdrop for two prize Hepplewhite pieces and for the guests—couples from Augusta, Marietta, and Memphis. Apple-scented tea was poured from an ebony-handled pot into Aynsley cups, and then long-stemmed goblets of Gallo Chablis were handed round.

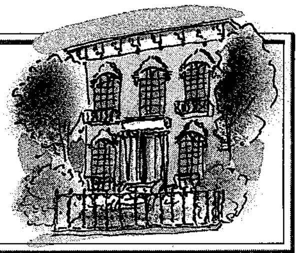
Only the service needed polishing at Magnolia Place. When we visited on a March Friday, the houseman's personal phone calls took precedence over his



PHOTOGRAPHED BY TED HARDIN

MIDDLETON PLACE GARDENS

STROLL SAVANNAH'S BULL STREET PAST OPULENT HISTORIC HOUSES AND GLORIOUS PARKS.



tasks. The young man on duty Saturday morning was more attentive. After we'd helped ourselves to sliced strawberries and granola, fresh orange juice, fruit cup, passable croissants, and coffee, he asked, "Can I help you plan your day?"

"We'll just go out and walk," we replied. When James Oglethorpe established Savannah in 1733, he laid it out in a grid pattern, with 24 square parks. These "outdoor living rooms"—today there are 21—are the city's glory. To encounter five of the loveliest, walk—or ride in one of the Carriage Tours' fringed surreys—the twenty-block length of Bull Street, from the flamboyant fountain in Forsyth Park to the gold-domed City Hall. This journey also takes you back in time—from the Victorian era to Savannah's heyday in the early 1800s, when wealthy merchants brokered cotton from the row of riverside warehouses known as Factors Walk.

Monterey Square, three blocks north of Magnolia Place, may well be Savannah's most impressive park. The Gothic Revival Temple Mickve Israel (home to Georgia's oldest Jewish congregation) faces the masterly wrought-iron work on the Rogers double house across the square's exuberant azaleas. Antiques shops cluster between Monterey and Madison, the next Bull Street square.

Walk east, west, north, or south and you'll strike other leafy parks, known, depending on the seasonal plantings, as winter, spring, or summer squares. You'll also pass exemplary houses. Tour the surprisingly opulent 1821 Isaiah Davenport House, on Columbia Square, and—two blocks west on Oglethorpe Square—the remarkable English Regency Owens-Thomas House. They're Savannah classics.

Gray ballast stones pave the streets along the river, where container ships slipping silently toward the Atlantic (seventeen miles away) tower above the ancient cotton warehouses. As we sat at our window table at Riverhouse, 125 West River Street, dipping crusty hush puppies into honey butter, a hulking freighter out of Bombay eclipsed the midday sun.

The seafood at Riverhouse was prepared as deftly as those spiced cornmeal hush puppies; our sautéed calico scallops and pan-blackened shad in foamy dill butter attested to that. The Crystal Beer Parlor, 301 West Jones Street, is not on the river, but this old-timey tavern's a good place for a bottle of XIII Colony beer and plump oysters and onion rings, both fried in light batter. If town buses and a half-hour wait don't bother you, stop in at Mrs. Wilkes Boarding House, 107 West Jones, where you'll get the quintessential Savannah lunch. We ate with a bunch of wisecracking bartenders ("The name's Bob, Ma'am. That's B-O-B"), and even *they* didn't make much of a dent in the nineteen dishes—including cole slaw, pickled beets, baked chicken, mashed yams, succotash, roast pork, banana pudding, and coconut cake—that covered our table for eight.

Head to La Toque, 420 East Broughton Street, owned by an able Swiss chef, for a light, sophisticated dinner. Escargot aux poireaux, La Toque's signature starter, was an effective combination of nutlike snails and creamy braised leeks. I found the crispy pompano meunière a succulent treat and the homemade praline-ice-cream pie, with its assertive rum sauce, a winner.

But if you want to eat native—shrimp heaped onto wax-paper-covered newspapers, boiled crabs, and gnarled oysters piled high in six-pack boxes—get directions to Desposito's, a green cement-block-and-wood building on the Isle of Armstrong in Thunderbolt, a twenty-minute drive. We had a memorable dinner: one and a half pounds of fat boiled shrimp that we peeled and dipped, one by one, into a tantalizing, mustardy cocktail sauce.

Back at Magnolia Place, the air was too chilly for a dip in the garden hot tub, so we turned on the whirlpool in our semi-

MAGNOLIA PLACE

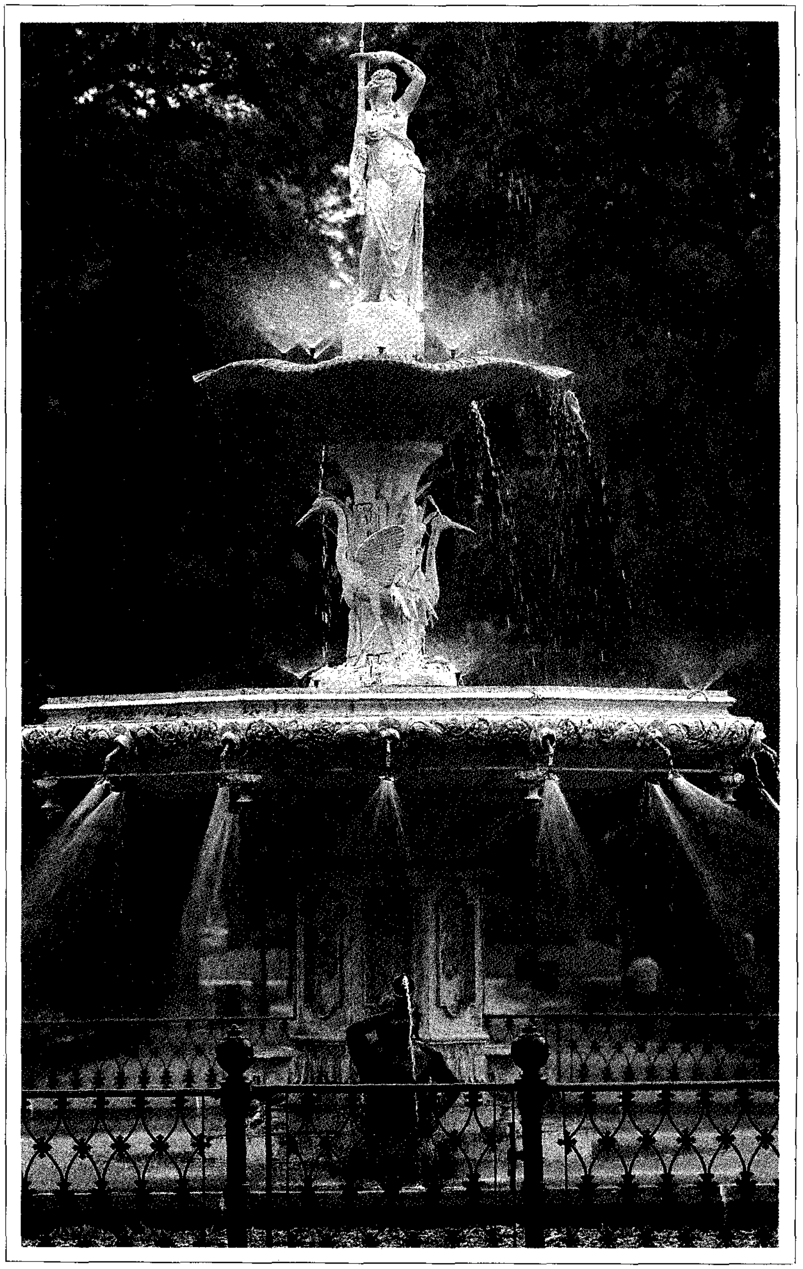
Breakfast on the porch of this imposing grande dame of an inn, which faces Forsyth Park.

Illustrations by Merle Nacht.

circular, ivory-tiled bath. In the adjoining parrot-green bedroom, where only the TV, VCR, and two Low Country four-posters were new, the sybaritic tub filled slowly as we sipped amber hazelnut liqueur in front of gas-fired coals.

Rates: Magnolia Place is at 503 Whitaker Street, Savannah, Georgia 31401 (1-800-238-7674 or 912-236-7674). Year-round, the inn's thirteen rooms, all with private bath, are $75 to $135 per night, double occupancy. A Continental breakfast is included. Add 10 percent tax. A.E., M.C., V.

Eastern has a nonstop flight from La Guardia to Savannah; it takes about two hours.



FORSYTH PARK FOUNTAIN

Start your tour of Savannah at this flamboyant landmark in one of the city's loveliest parks.

Charleston, South Carolina

CHARLESTON IS AN ELEGANT survivor. Established in 1670 on land granted by Charles II, the city has weathered pestilence, fires, hurricanes, earthquakes, and the "late unpleasantness" (the Civil War) with its treasury of historic houses and its *joie de vivre* intact.

"Number Two Meeting Street," intoned the tour guide, pulling his Belgian dray horses to a stop in front of the unabashedly Victorian inn, where I sat rocking beneath the sky-blue ceiling of the topmost of its two oval "piazzas" (porches). "Don't you wish you lived here?" I felt smug and proprietary in the lavish oak lap of this white wooden Queen Anne manse. Two Meeting Street, built in 1890, is something of an anomaly in Charleston, where most of the significant buildings predate the Civil War and are likely to be symmetrically Georgian, beautifully articulated Adamsesque, or Regency in style.

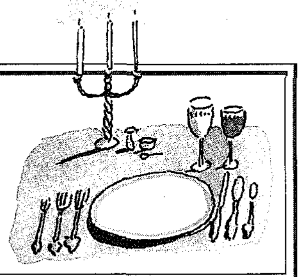
I chose **Two Meeting Street Inn** because of the appeal of its original Tiffany-glass windows, its abundant antiques, and the 500-piece collection of blue-and-white Canton china strewn about the blue-on-blue parlor. *And* because this B & B's site, on the Battery, looks over a grand allée of live oaks to distant Fort Sumter: By sitting upright beneath the hand-knotted canopy of my four-poster, I could just make out the Stars and Stripes. A door led from my trim, modern bath to the veranda, from which I could see the historic harbor—and the brick walks snaking past "poodled" pittosporum trees in the inn's formal garden.

My peaceful rust-and-blue room contrasted with the calculated restlessness that defines the Queen Anne style and that showed up downstairs. In the dining room, for example, a silver epergne sparkled in the glow of a backlit stained-glass panel set into the English carved oak breakfront. I seated myself on eighteenth-century Chippendale beneath a brass chandelier with six cut-glass globes and had my Continental breakfast—warm blueberry muffins and coffee. Two Meeting Street Inn is almost as richly textured as Charleston itself. "People *always* return to Charleston," said innkeeper David Spell, whose family has owned the great house for 42 years. "There's just so much to see."

As you comb the Historic District, a peninsula jutting into Charleston Harbor between the Ashley and Cooper rivers, house-proud residents make you feel remarkably welcome. To quote from one brochure, "Charleston has the largest intact colonial area of any American city and over 3,000 houses predating the year 1860." The Historic Charleston Foundation helps you explore them.

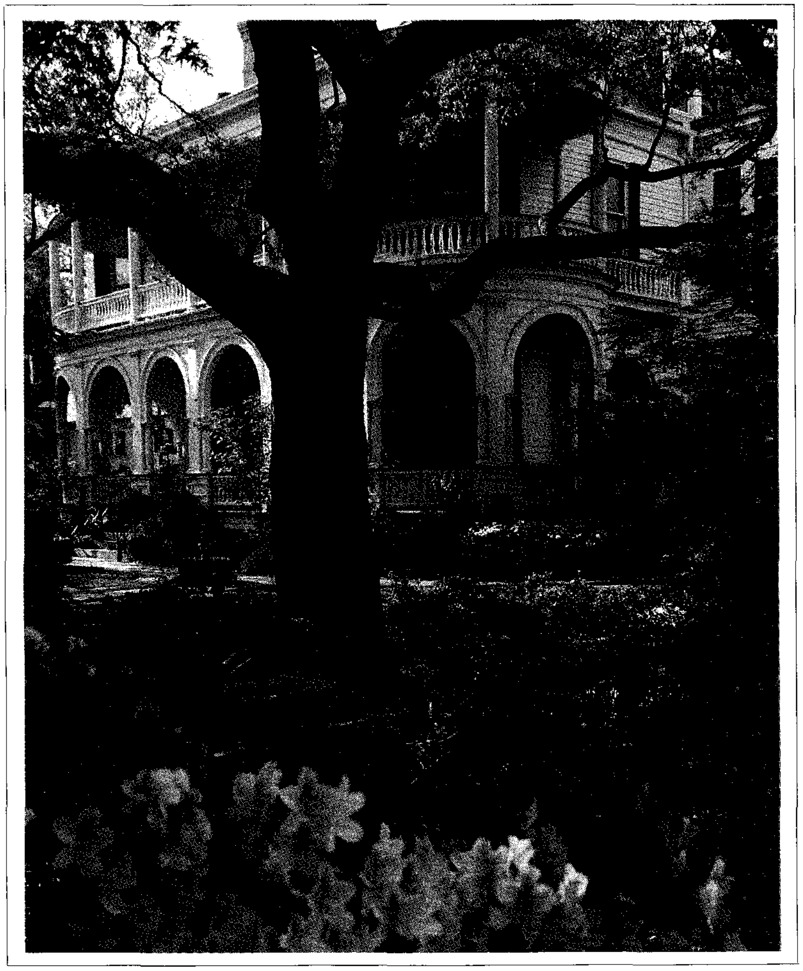
In addition to estimable house museums filled in April with fragrant bouquets (you must see the Nathaniel Russell House, a Georgian structure with a breathtaking flying staircase, and the elegant Regency Edmonston-Alston

GET A TASTE OF OLD CHARLESTON: "SUPPER AT SEVEN" IN THE DINING ROOM OF THE GUILDS INN.



House), the foundation runs the Center for Historic Preservation, at 108 Meeting Street (Charleston, South Carolina 29401). Here I picked up Robert Rosen's lively paperback *A Short History of Charleston* (Lexikos, $9.95) and engaged an energetic guide for the 9:30 A.M. walking tour. This able docent suggested focusing on architectural details, so I walked the brick streets and cobblestone alleys on the lookout for unusual cast-iron earthquake bolts, shutter dogs (shutter latches), and gates; admired the Corinthian and Ionic capitals on the piazzas of Charleston's unique "single houses"; and studied the "quoin" (cornerstone) patterns on Georgian walls. The true devotee visits Charleston during the Festival of Houses (beginning in late March 1989; for information, call 803-723-1623 or write to the foundation at 51 Meeting Street, Charleston, South Carolina 29401). But I relished my ad hoc rambling.

There's more to Charleston than pilasters and corbeling, however. Ladies sell graceful gullah baskets and woven pine-needle and palmetto wreaths decorated with "popcorn" (berries from the Chinese tallow tree) in the arched-brick City Market, on Market Street, and in front of aristocratic St. Michael's Church, at the corner of Meeting and Broad. The composition-wood curtain-rod finials sold at the Ground Floor, 95½ Broad, are unique, as are the embroidered antique linens at Piazza 103, which is moving in May to 18 Anson Street. A cypress-slat-and-cast-iron Charleston bench (knocked down and ready to ship) is sold at John Gibson Antiques, 183 King Street.



TWO MEETING STREET INN

Unabashedly Victorian, this Charleston B&B looks out toward distant Fort Sumter.

Jilich's on East Bay, at 188 East Bay Street, may well serve the most innovative and savory meals. Bay leaves and sherry accented an unbeatable blue-crab soup, and the hot barbecued shrimp on a soothing bed of buttered grits was an inspired dish. The Middleton Place Restaurant (page 60) is arguably the most romantic, evocative spot in the area. And the *très* nouvelle cuisine at Philippe Millon is the priciest and most pretentious.

But for harmony and verisimilitude, "Supper at Seven" (every night but Sunday and Monday) at the Guilds Inn in Mount Pleasant, six miles from Charleston, takes the prize. The warm red dining room, with its tasteful mahogany reproductions, sterling silver, gold-rimmed china, and a bellpull at every table, is about as old-Charlestonian as you're likely to find. Chef Scott Roark's Franco-Carolinian cuisine is in keeping with the inn's traditional atmosphere. Crunch some cheese straws as you peruse the small but sophisticated wine list. A refined Kendall-Jackson Chardonnay accompanied one evening's set menu, which began with a piquant garden-vegetable-and-orzo minestrone and ended with poached pears Pinot Noir. Halibut steaks, cooked au point in a thick saffron beurre blanc and wreathed with sautéed lemon-drop squash, starred as the entrée.

On my first visit to Charleston—in 1961—I slept in a dreary downtown motel. The Spoleto Festival (this year, it will be held from May 20 through June 5; call 803-577-7863 for information) kicked off the current tourist boom, and now the town is crammed with historic inns and "characterful" hotels. **Lodge Alley Inn**—90 rooms in nineteenth-century warehouses wrested from the grasp of a wicked developer by doughty members of the Save Charleston Foundation—intrigued me, and I spent a night within its brick walls. A freestanding gas-log fireplace di-

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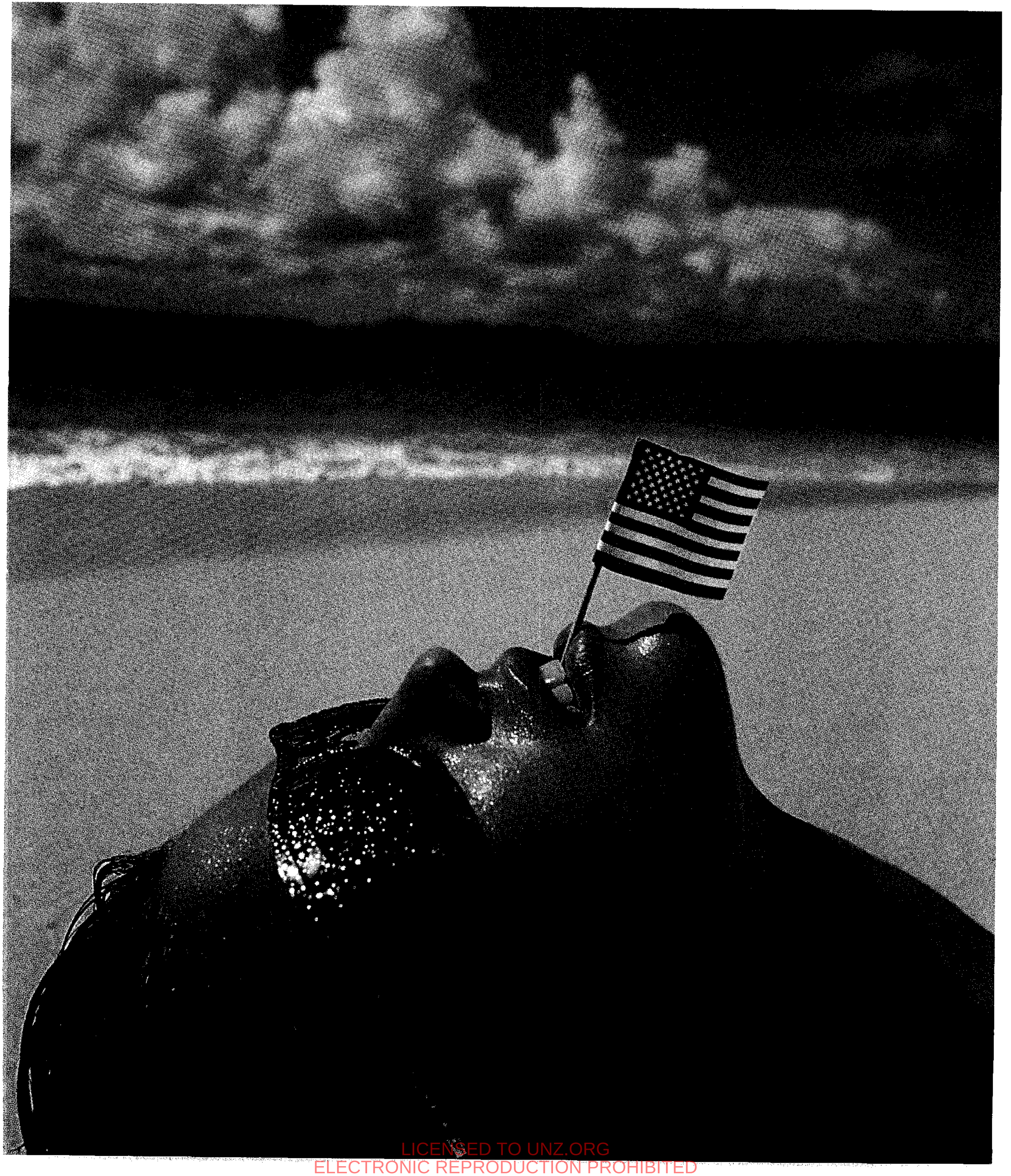
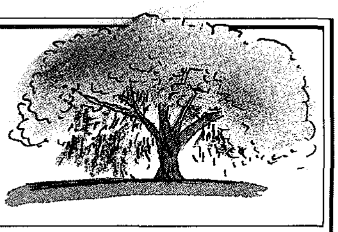


APPROACH MIDDLETON INN THROUGH A TUNNEL OF SPANISH-MOSS-DRAPED LIVE OAKS.



vided the king-size bed from a living area predictably done up with patterned rugs and Queen Anne–style furniture. Niceties included a large carpeted dressing area and a (noisy) mini-fridge stocked with Heineken, Coke, and a welcome bottle of French Colombard. Exceptionally prompt valet service compensated for a tired-looking quilted spread and less-than-pristine hall carpets.

Lodge Alley is centrally located on a cloistered courtyard near the Market. Guests lucky enough to draw rooms overlooking the patio's café tables and splashing fountain can soak up the afternoon sun on west-facing balconies.

Rates: Two Meeting Street Inn is at 2 Meeting Street, Charleston, South Carolina 29401 (803-723-7322). Year-round, the inn's six bedrooms with private bath are $110 to $125 per night, double occupancy; the two bedrooms sharing two baths are $55 per night, double occupancy. Add 7 percent tax. A Continental breakfast is included. No credit cards.

Lodge Alley Inn is at 195 East Bay Street, Charleston, South Carolina 29401 (803-722-1611 or 800-845-1004). Through November, the rooms, all with private bath, are $103 per night, double occupancy. One- and two-bedroom suites located in a contiguous building are $118 to $245 per night, double occupancy; add $10 for each additional guest. (Rates vary in other seasons.) Add 7 percent tax. No meals are included. A.E., M.C., V.

Eastern has a nonstop flight from La Guardia; Piedmont has a nonstop flight from Newark; each takes about two hours.

THE LIVE OAKS GREW denser and darker as we drove along Ashley Road just outside Charleston. Branches draped in gauzy Spanish moss and clusters of pale wisteria met overhead to form an arboreal tunnel; when we turned right, toward the Ashley River, the tunnel opened to reveal thoroughly modern **Middleton Inn,** at the edge of the splendid gardens called Middleton Place.

Middleton Place is a national historic landmark, the site of America's oldest landscaped gardens, laid out with geometrical precision, in the formal French manner, by Henry Middleton in 1741. In 1985, Henry's direct descendant Charles Duell created the contemporary Middleton Inn—winner of the AIA's 1987 National Honor Award—on the family's river-front acres.

An amiable young man took my friend and me in hand after we'd registered a couple of steps below the inn's raised common room, a space that seemed airily afloat in the glass-enclosed main lodge. From this vantage point, you can see the Ashley River through tulip poplars and sweet-gum trees. A short, woodsy walk led us to the northernmost of the inn's four buildings; the shutters in our cypress-paneled room unfolded to expose an equally placid river view.

Setting off down a sandy path toward Middleton Place gardens, we were soon confronted by a riot of saucer-size blooms—35,000 garnet, tangerine, pink, and vermilion azaleas reflected in the still, black water of Rice Mill Pond.

The two Middletons—Inn and Place—make an audacious coupling. The colorful, luxuriant gardens are a perfect foil for the serene glass and vine-covered-cement inn. After the several nights I'd spent in late-nineteenth-century splendor, I found the comparatively austere Middleton Inn consummately restful.

In the evening, the bellman, bearing a bottle of white Zinfandel and two icy glass-

MIDDLETON INN

Thoroughly modern Middleton borders Charleston's splendid, luxuriant 110-acre Middleton Place gardens.

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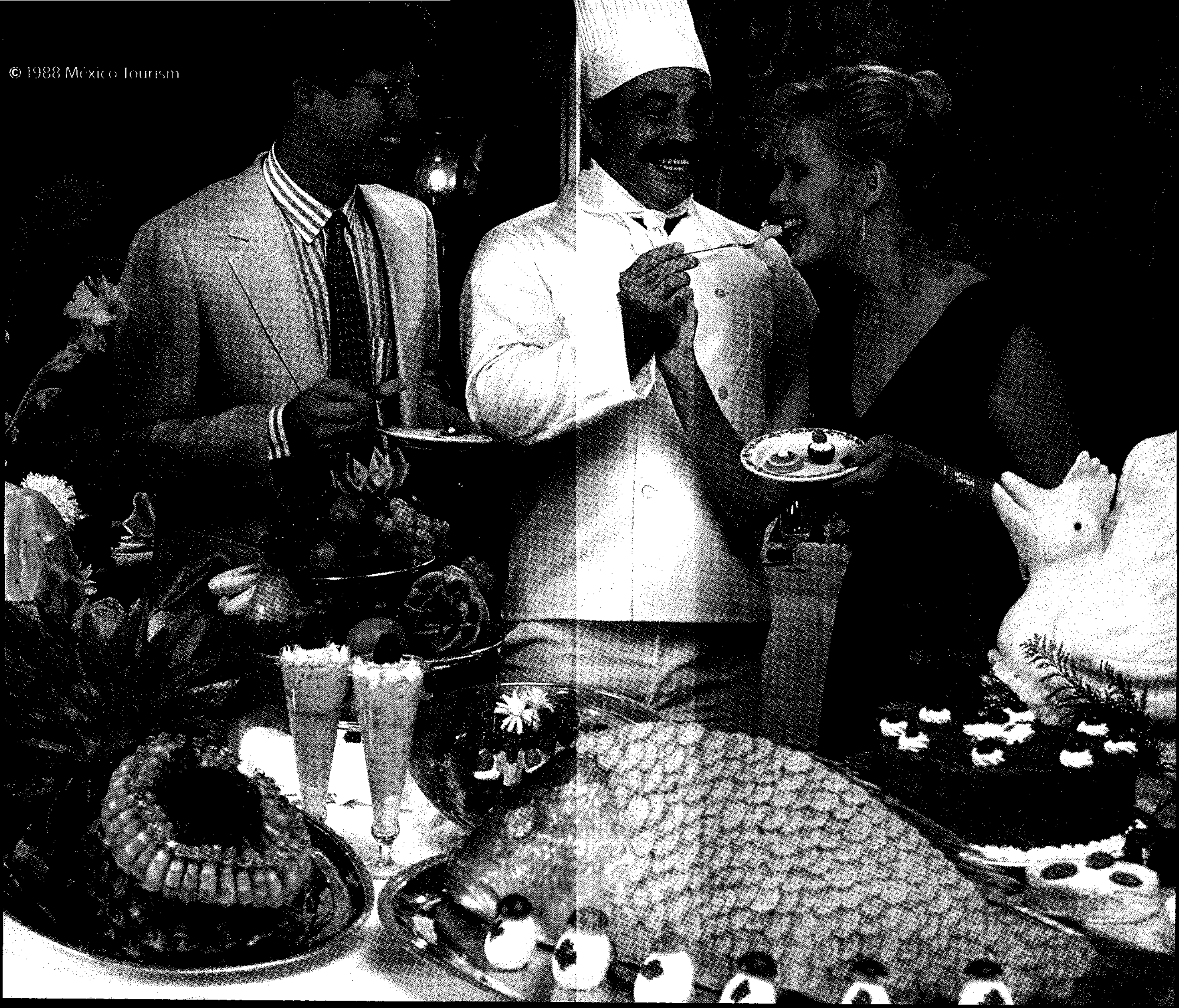

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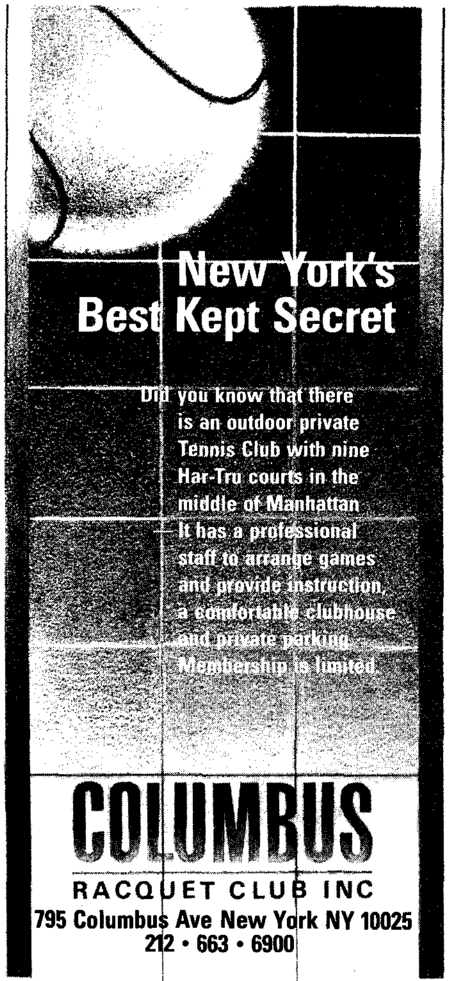
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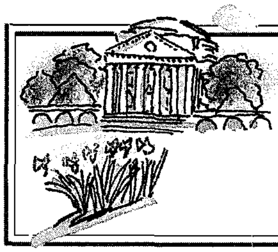


PROSPECT HILL IS NICELY SITUATED FOR SIGHTSEEING.

es, climbed our outside stairway. Soon he had a fire crackling on the raised hearth. (Since our visit, room service has, alas, been discontinued; the inn is now managed by Carriage House Inns, which runs seventeen inns in the South.) Our room, with its admirably crafted furnishings, was done in muted tones—taupe cement walls, teal-and-oyster woolen spreads, a pale rag rug. There was a smashing Carrara-marble bathroom with a vaulted ceiling, a glass-brick wall, and a commodious, scow-shaped tub.

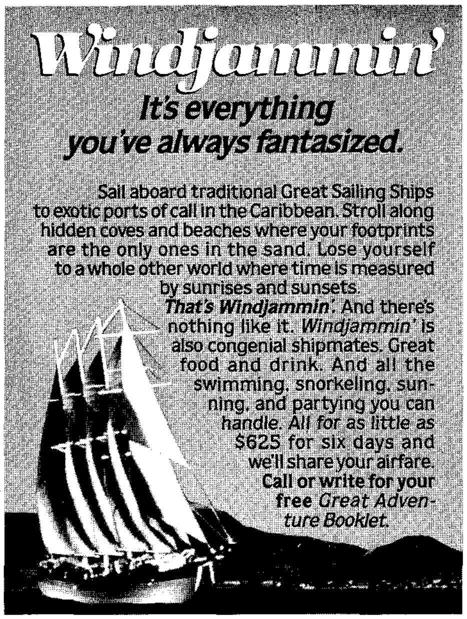
Guests of the inn can wander through the 110-acre Middleton gardens, watching the sun rise over the Butterfly Lakes and set behind the twisted branches of the monumental Middleton oak. When we visited, in mid-April of last year, the famed eighteenth-century allées of camellias were fading and the roses in the Sundial garden had yet to blossom, but beauty reigned in the precisely planted flowerbeds north of Middleton Place House, Henry Middleton's ancestral home, of which only one Georgian flanker (wing) remains. Tour it with docents expert in both the Middleton lineage and South Carolinian furnishings. If you've children in tow, they'll be delighted with the stable and yards, the free-ranging lambs and goats, and the affable coopers, weavers, and candle-makers who ply their trades in the eighteenth-century manner.

The Middleton Place Restaurant, on the garden grounds, boasts a staff trained by Edna Lewis, doyenne of Southern cooking, whose recipes are still the foundation for evocative Low Country dinners. A fire lent sparkle to the paneled dining room, but we elected the glass-enclosed porch ringed by creamy Lady Banks roses. A gamy rabbit pâté, steaming crumbed oysters, and an entrée of quail redolent with fresh rosemary preceded a voluptuous dessert: individual chocolate soufflés dolloped with hand-whipped cream and hot bittersweet chocolate.

The pedestrian help-yourself breakfasts of cold cereal and fruit, laid out

PROSPECT HILL

This bucolic inn near Charlottesville has several charming cabins like this one (c. 1780).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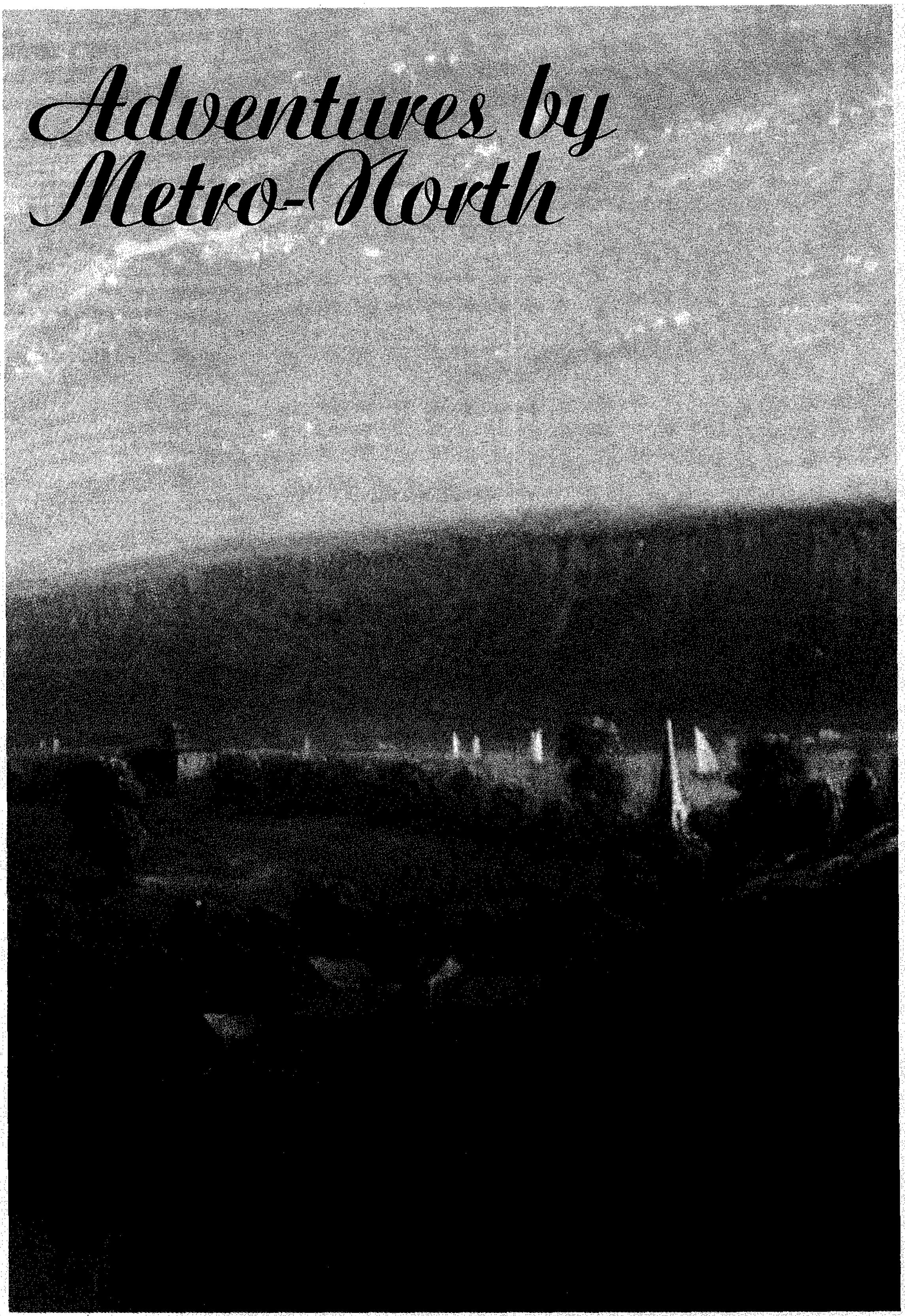

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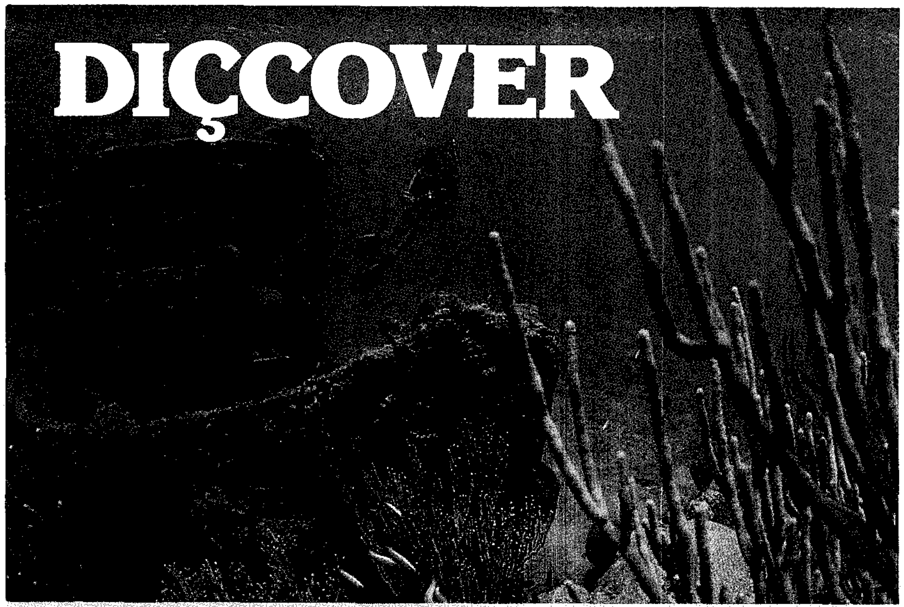

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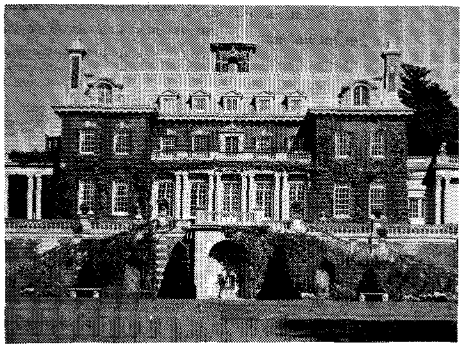

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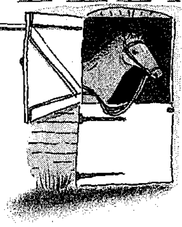
HEAVENLY WEEKENDS



downstairs in the main building, were Middleton Inn's only disappointment. In fine weather, carry your tray from the crowded breakfast area to chairs scattered on the rolling lawn.

The gardens are the inn's main draw—but with first-class mounts available for guided trail rides at Middleton Stables, a heated pool overlooking the Ashley River, shady jogging paths, and two clay tennis courts, the 50-room inn itself qualifies as a dandy small resort. Don't miss the appropriately swampy—if comparatively commercial—Magnolia Gardens and the scrupulously preserved Drayton Hall, a stunning example of Georgian Palladian architecture, both nearby on the Ashley River. And Charleston is an easy fourteen-mile drive away. From Middleton you can experience the luxuriant plantation country *and* the historical city as well.

Rates: Middleton Inn, Ashley River Road, Charleston, South Carolina 29407 (803-556-0500), is a fifteen-mile drive from the Charleston airport. Year-round, the rooms, all with private bath, are $89 to $100 per night, double occupancy. Add 7 percent tax. A Continental breakfast is included. A.E., M.C., V.

Charlottesville, Virginia

WHEN I WENT to Charlottesville last year, I found it properly abloom; this was, after all, the last week in April—Historic Garden Week. Daffodils, fragrant narcissi, and flowering quince decked the serpentine brick walls laid out by Thomas Jefferson at the University of Virginia, and clouds of pink and ivory dogwood lined the drive to Monticello.

Burgeoning spring. Charlottesville. And when you factor in tours of Morvern—begun in 1813 from plans drawn up by Jefferson—as well as James Monroe's Ash Lawn (1799) and numerous private homes enlisted by the Garden Club of Virginia, Jefferson country becomes more compelling still.

More antebellum farmhouse than estate, **Prospect Hill**—a yellow clapboard inn with restored outbuildings on 40 wooded acres fifteen miles east of Charlottesville—is nicely situated for sightseeing. My sister and I eventually found the bucolic inn appealing, although our visit began with the old we-didn't-understand-you-wanted-two-beds number—hard to forgive, since I'd prudently checked our reservation just before arrival. Luckily, we'd been well fortified at Charlottesville's idiosyncratic C & O restaurant.

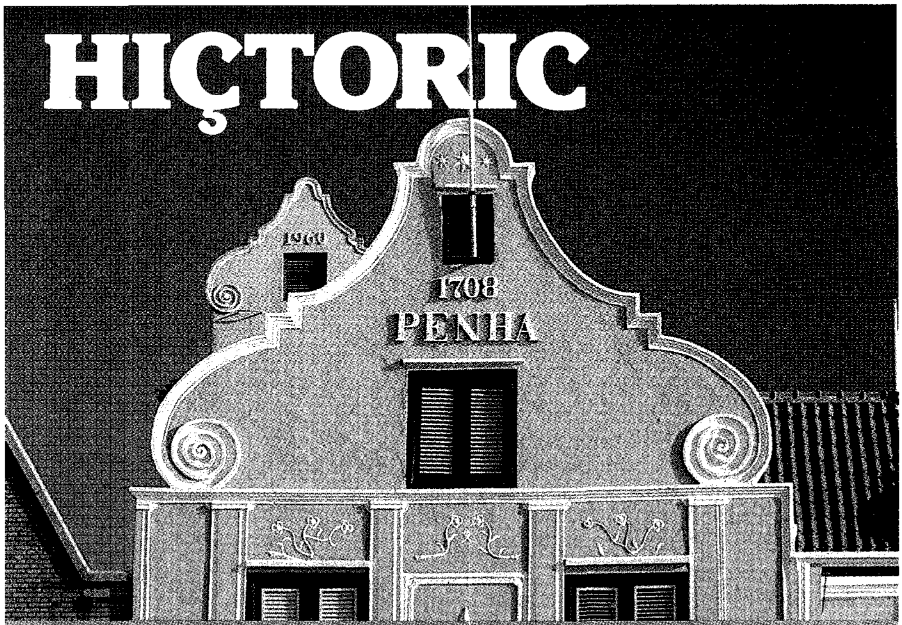
A seedy brick building bearing a faded Pepsi sign houses the dim C & O bar, just the place for casual meals and hanging out. The classy, ivory-wainscoted restaurant upstairs serves occasionally overconceptualized dishes. But the "three-mint shrimp" appetizer and the toothsome roast veal with melting foie gras stuffing were successful. Attentive service and a frothy apricot Bavarian sent us happily out into the Virginia moonlight.

Our spirits faltered only around 11 P.M., when we found innkeeper Bill Sheehan's note on the oak sideboard at Prospect Hill. "I am sorry that none of our rooms have two beds. . . . " We followed typed directions—there was no one in attendance at that hour—to the Overton Room, which had one ornate double bed. We discovered—though our host had neglected to explain—that the worn brown velvet couch in front of the fireplace could be converted. Unearthing blankets and mismatched sheets from a hall closet, we slept separately. When I asked the next morning why the sofa bed hadn't been mentioned—or made up—Sheehan offered, "No one has ever requested two beds before." Ridiculous. We spied convertible sofas in most of the charming little cabins fashioned from outbuildings like the original spinning house, overseer's cottage, and carriage house.

Late the next day, guests strolled beneath ivy-twined linden trees or swung in the rope hammock. Chablis in hand, I walked through unmown grass thick with violets to an orchard of ancient apple trees in pink flower. Back on the big veranda, diners had begun to assemble. At the clang of a gong, tables were assigned in two candle-lit blue-and-white dining rooms, and Sheehan sonorously described the no-choice menu and pronounced a blessing.

The set meal was a showcase for Bill's son Michael. A brisk consommé flecked with vegetables, Boston lettuce in a mustardy vinaigrette, and medium-rare roast beef in Madeira sauce set the stage for his zesty, chocolate-drizzled orange soufflé, which brought huzzahs from the packed house. Breakfast the next morning—chive-seasoned eggs scrambled with cream cheese, and zesty lemon mufns—was equally satisfying.

There's a certain carefree abandon to the décor at Prospect Hill. Wavy panes of glass, faded hooked rugs and tapestries,



The Dutch/Victorian architecture blends pastel colors into fanciful cornices and gables. The caves and Indian paintings at Hato Grotto enthrall visitors each day. As does the perfect year-round weather. Our 38 secluded beaches. Scuba, windsurfing, deep sea fishing, gambling, shopping and so much more. Curaçao. If we spell 'historic' in our own unique way, it's because we have a style all our own.

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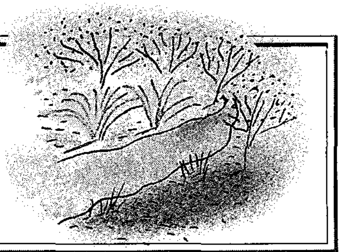
THE INN AT LITTLE WASHINGTON HAS A HILLY FOOTHOLD TEN MILES FROM THE SKYLINE DRIVE.



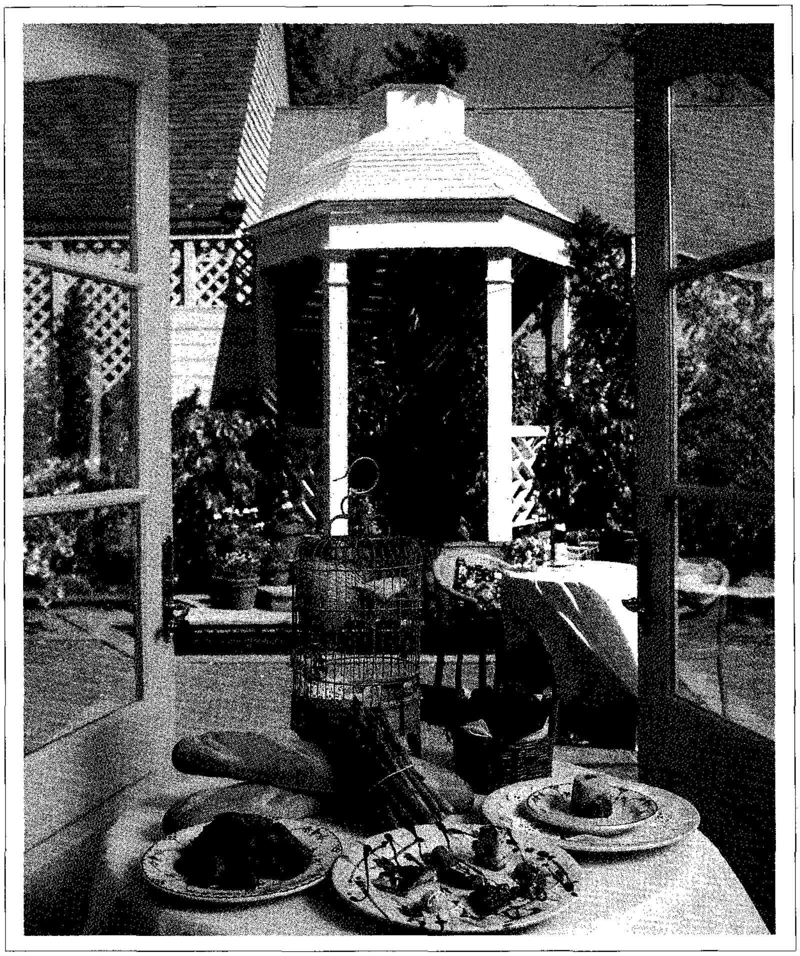
and a mélange of light-shot Oriental rugs created a warm, homey atmosphere. The three eclectic bedrooms under the gingerbread eaves of the main house should please all but the hyper-fastidious. Ours, which was papered in blue, featured a gargantuan armoire and occasional tables cluttered with a china cupid lamp, Deco vases, and two bottles of Bolla chianti and some crackers and apples (a perfect picnic lunch). Somewhat eccentrically, a door led from the newly tiled bathroom to a large deck. The furnishings in the eight bedrooms housed in the six charming yellow cottages nearer the pool are newer and more predictable.

Some of the Garden Week events last one day only; request a copy of *Historic Garden Week in Virginia* (April 22 to 30, 1989) from the Garden Club of Virginia, 12 East Franklin Street, Richmond, Virginia 23219 (804-644-7776), before making reservations. The colonnaded Pavillions and the domed Rotunda, which are the nucleus of Jefferson's "academical village" at the University of Virginia, were open on a Tuesday when I was visiting. At 5 o'clock, the ten Pavillion doors closed to the public for another year and the carillon sounded "Praise God, from whom all blessings flow. . . ."

The chords reverberated as we strolled along the garden paths and wandered among Mr. Jefferson's inventions under Monticello's dome. Four miles away, at Morvern, sleek thoroughbreds circled white-railed paddocks near the spectacular tulip display that invited lingering. But we pushed on, because Garden Week offers rare opportunities to visit homes and gardens throughout the Piedmont. Our travels were crowned with a tour of the baronial Royal Orchard, a neo-Scottish estate where soft Virginia accents and spring silks floated in the still-crisp air.

Rates: Prospect Hill, Trevilians, Virginia 23093 (703-967-0844), is about 300 miles from New York. Year-round, the eleven rooms, all with private bath, are $80 to $95 per person per night. Add 4½ percent tax. Breakfast and dinner are included.

Piedmont has a nonstop flight from La Guardia to Charlottesville; it takes about an hour and ten minutes.



THE INN AT LITTLE WASHINGTON

Breakfasting on the terrace, you'll discover that the cuisine is as inspired as the ambience here.

Washington, Virginia

THE PASSIONFRUIT-AND-raspberry-mousse cake, a masterly combination of flavors and textures (tangy pink-and-coral mousse in a brittle nut crust), tasted as ravishing as it looked. Here in the foothills of Virginia's Blue Ridge Mountains, artful dinners are just half the pleasure of a stay at the **Inn at Little Washington,** where the ambience is on a par with the inspired cuisine.

We had barely stopped in front of the balconied inn when a houseman appeared from behind the bay window to unload the car. After registering at a desk inconspicuous but for a discreet designer bouquet, we were escorted up the stairs, with their velvet-wrapped railing, and installed in a red-and-beigy-brown room that radiated comfort and couth.

I seldom receive the same consideration when traveling with my sister as I do when I'm with a male companion. At Little Washington, however, I was treated as if I had Robert Redford, not Anne,

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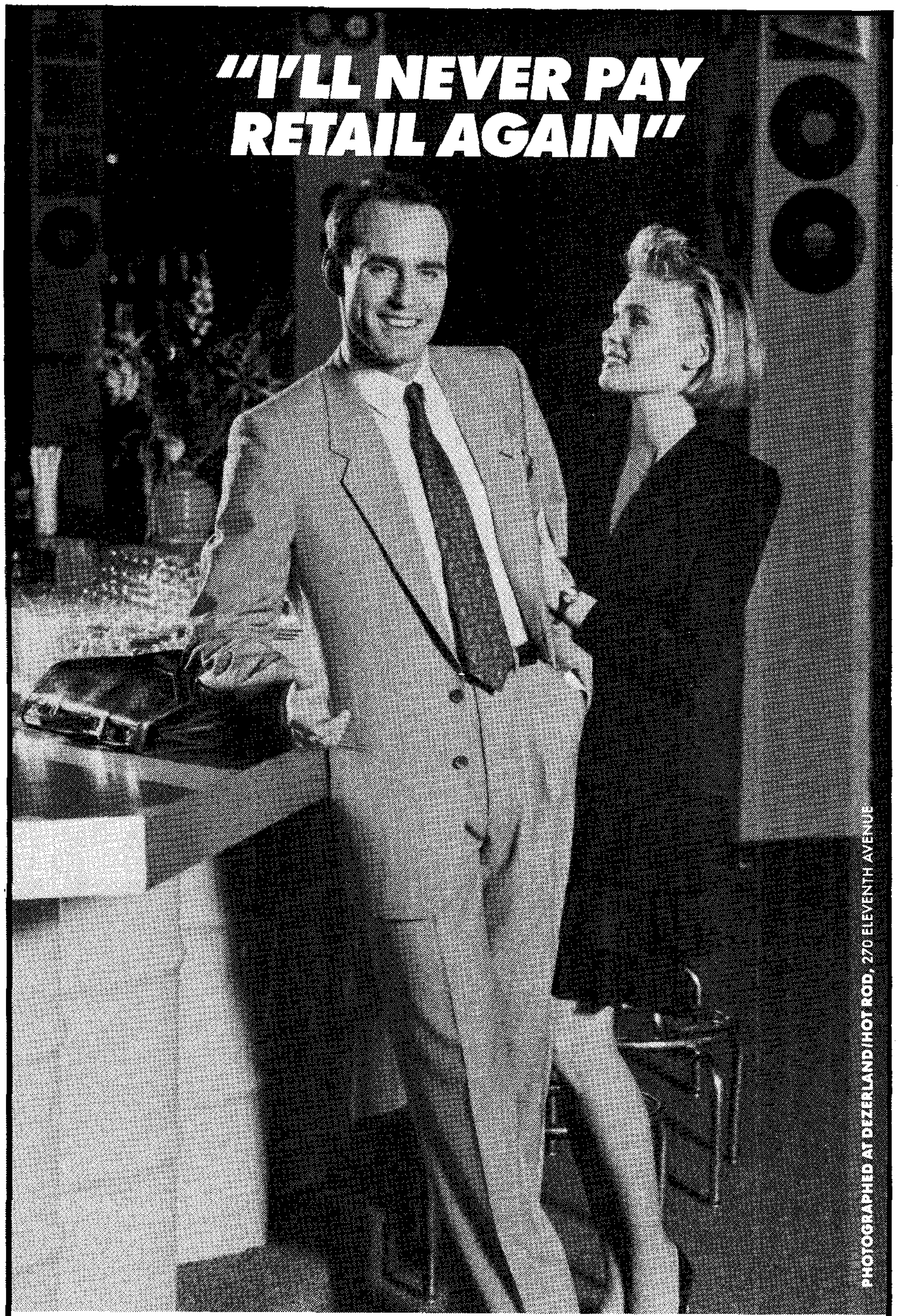
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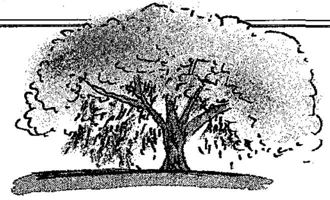

in tow. Not only were we escorted in to dinner, hand-to-elbow, by Reinhardt Lynch, chef Patrick O'Connell's partner, and made to feel as one with the capital cognoscenti who fill the place, but we were spared the twin-bed syndrome—being stuck with the worst room in the house. Our curtained bed, covered in a Persian print, was fit for a pasha. And when the maid stowed the spread and moiré pillows away for the night, voilà! It divided in two.

The intricate interior of the ten-bedroom inn—a mélange of exceptional wallpapers, flowered borders, *faux marbre,* hand-grained woods—has been put together with the same finesse O'Connell uses in blending his ingredients. Every element of our room had been carefully conceived: the marble-floored bathroom, with its quality towels (and heated chrome towel racks), the well-lit, mirrored vanity, the moiré curtains on brass rings rather than awkward closet doors. French doors led to a private terrace, but a drizzle kept us inside. Feet up on an upholstered ottoman, I picked a sweet strawberry the size of a pincushion from the fruit basket and opened a book.

Prime ingredients—local whenever possible—are a fetish. We feasted on shad roe in a creamy sorrel sauce—a successful and imaginative pairing—and a timbale of Virginia crabmeat and spinach moistened with champagne beurre blanc. Oysters lightly glazed with hollandaise were followed by medallions of veal pungent with wild Shenandoah morels. Two such dinners were almost an embarrassment of richness. No matter. We felt glamorous in the peach-toned light pooling from ruched shades beneath the coffered, William Morris–wallpapered ceiling as we were served this exceptional food with punctilious attention.

The Inn at Little Washington is something of a diamond in the rough. Rappahannock County is relatively ungentrified when compared with nearby Loudon County and the Virginia hunt country. To the radio strains of "Red Necks, White Socks, and Blue Ribbon Beer," we headed six miles south to Sperryville, where frame houses behind neat picket fences yielded an antique treasure or two. There are a few countrified craft shops in Washington (pop. 150), as well as a black-and-silver marker on the outskirts of town that reads, in part: WASHINGTON, VIRGINIA, THE FIRST OF ALL THE

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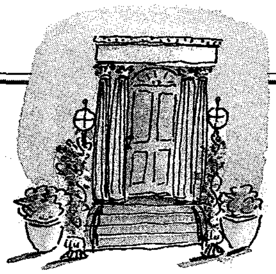

28 WASHINGTONS IN THE UNITED STATES.... PLOTTED BY GEORGE WASHINGTON THE 24TH OF JULY 1749.

Another of Washington's charms is a hilly foothold ten miles from the Skyline Drive and ten miles, via pastoral backroads, from Shenandoah National Park. With explicit directions from Carolyn, the breakfast cook, I set off for a pre-breakfast hike in the park. The mist hung low over yellow forsythia and bushy redbud trees as I forded swollen streams to follow the rocky, blue-blazed trail up the Devil's Staircase for a couple of rigorous miles. Virtue wasn't its own reward that morning, I concluded; the inn's crisp and buttery panfried trout was.

Rates: The Inn at Little Washington, P.O. Box 300, Washington, Virginia 22747 (703-675-3800), is 300 miles from New York. Year-round, the eight rooms are $125 to $220 per night, double occupancy; the two duplex suites with king-size bed and Jacuzzi are $290 to $350 per night, double occupancy. Add 4.5 percent tax. A Continental breakfast is included (omelets and trout are extra). Closed Tuesdays. M.C., V.

Lambertville, New Jersey

IN A DESPERATE OFFENSIVE move, George Washington and his ragtag Continental Army braved the icy Delaware at McConkey's Ferry, south of New Hope, Pennsylvania, on Christmas night, 1776, heading for the landing at Johnson's Ferry Tavern in New Jersey. Once a year, you can witness a reenactment of that crossing. But you can tramp the "Continental Lane," the first mile of Washington's eight-mile march from the tavern to the critical Battle of Trenton, anytime. It takes you through Washington Crossing State Park, a low-key 800-acre historical site and nature center less than two hours southwest of New York.

First, catch the cursory six-minute slide show at the Visitors' Center. Then follow the trail to the Ferry House. Cross Route 29 to picnic beside the Delaware, or dawdle along the D & R canal towpath and contemplate the magnitude of Washington's feat.

There's more to enjoy along the Delaware's Jersey shore than glimpses of history, however. Semi-somnolent Frenchtown and Lambertville have been awakened and tugged into the boutique era by spillover from artsy Bucks County, across the river. Enjoy a country-formal dinner at the brick Frenchtown Inn (page 72) and a lunch of cheesy, caraway-flavored onion soup and tortellini sauced with garlic-Romano cream at the relaxed Race Street Cafe on Frenchtown's four-shop antiques row. A block south, on

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Route 29, discover the unique clothes hand-blocked at the stylish Blue Fish boutique before continuing sixteen miles farther south to Lambertville.

Vine wreaths and colorful gingerbread festoon the porches of the frame houses where mill workers once lived. "Lambertville's so *wholesome* compared to New Hope," says a local historian. You won't perish from chic, and you won't be pushed off the sidewalks by day-trippers, either. Compulsive shoppers cross the green bridge to New Hope posthaste. The less driven will appreciate Lambertville's ingenuous little shops—the twenty-booth collectible, antiques, and used-book co-op housed in the People's Store, on North Union Street; the encyclopedic collection of Depression glass at Fran Jay, on Church Street; and the Coryell Gallery, on Coryell Street, with its paintings by top regional artists.

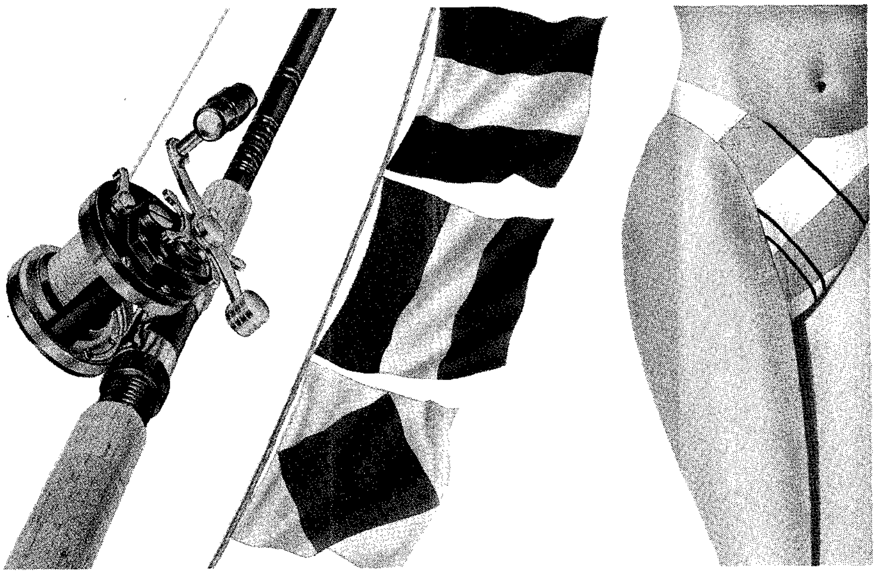
Choose between two hostelries for a stressless Lambertville weekend. The modern Inn at Lambertville Station, sprawling on a grassy knoll on the Delaware River's east bank, offers the predictable comforts of a good motel. The **York Street House,** a neo-Georgian B & B with a stolid cream-colored porch, presents a somewhat staid brick façade. But after my companion and I had Peg Pierce's crisp, English greeting—and a post-turnpike sherry in the light-struck living room—we found York Street cheerful and inviting.

The ambience is pleasantly authentic without being quaint. A Lambertville coal baron built the house as an anniversary present for his wife in 1909, and the original leaded-glass panels, earth-toned Mercer tiles, and light fixtures—the cut-glass Waterford crystal chandelier in particular—blend well with the potpourri of antiques, oils, and pedigreed prints contributed by the present owners.

George Washington, in nine different poses, peers from the pale-blue walls of the breakfast room, where we munched apple-cinnamon muffins while serve-yourself bacon and lightly scrambled eggs were kept warm on a hot tray in the cherry-paneled library and TV room next door.

A striking semi-circular staircase leads to the second- and third-floor rooms, two of them provided with canopy beds and good reading lights. *Connoisseur, Gourmet,* and *New York,* illuminated by a lamp fashioned from an old fabric dandy, rested on a pine hope chest between our twin rope beds. York Street House was tranquilizing, but the dim lights of the town beckoned.

Lambertville has two civilized drinking places—pubs so atmospheric that a couple of relaxed hours in either can make your trip. Jim Bulger, a native son who teaches history at a high school in Princeton, not only helped rehabilitate the atypically grand old, York Street



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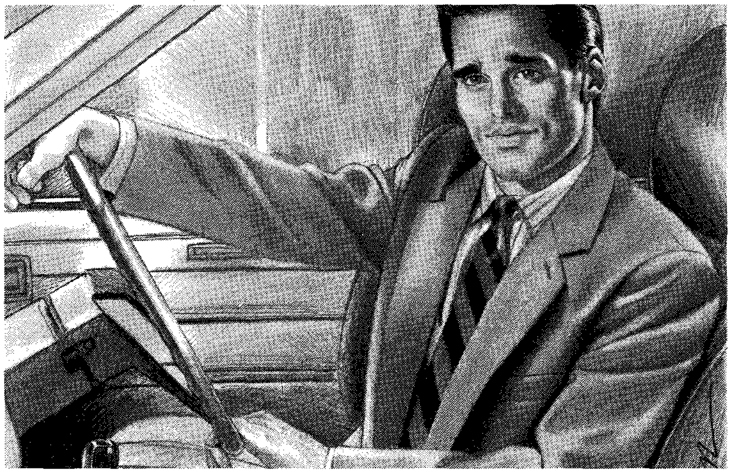

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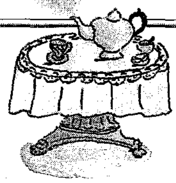

House but restored the Swan Hotel, Lambertville's 118-year-old-tavern, and created the beguiling Boat House, tucked away in a cul-de-sac called the Porkyard, off Coryell Street. For us, that shipshape little bar was fantasy realized after a rain-drenched drive from New York. To drink our rum-laced coffee, we drew kitchen chairs up to elaborate silver-plated tray tables set beside the crackling Vermont Castings stove.

The bustling, three-room Swan Hotel is equally appealing. The brick-floored back room is perfect for trysting under a vaulted pressed-tin ceiling. But my heart (and a minor case of laryngitis) belongs to the very forties piano bar—framed World War II *Life*-magazine covers on the walls, Liberty Ship hatch covers serving as tables—and the redoubtable Lee Finch, whose piano versatility kept us singing along with undiminished gusto till 2 A.M.

The Swan serves hearty soups and sandwiches and a buffet-style English breakfast complete with bangers and accompanied, on Sundays, by the New York *Times*. But for distinguished dining, travel back up Route 29 and turn onto Bridge Street, heading for the Frenchtown Inn. Sauces are the inn's forte—and its undoing. Our dinner was unrelentingly rich. Crème fraîche enriched the aromatic sauce in a morel-filled brioche, and a port-laced veal reduction enhanced the evening's best preparation, a thick filet mignon coated with four kinds of peppercorns. Even our cassis mousse came with (unnecessary) light vanilla sauce. You won't necessarily get the same menu; the dishes change every season.

For Sunday brunch or a farewell–New Jersey dinner, reserve at the eighteenth-century Sergeantsville Inn, faced in tawny stone, at the junction of New Jersey Routes 523 and 604. Never mind the tea-roomy pink acrylic "linens." My lunch of caper-topped Coho salmon in winy beurre blanc was nigh unto perfect, and for dessert there were delicious local raspberries bathed in whipped cream.

You can't miss the **Inn at Lambertville Station:** Except for a few old brick mills, the stucco-and-wood building behind the rustic stone train depot (now Lambertville Station Restaurant) must be the biggest place in town. To the heretofore rigorously romantic Delaware Valley inn scene, Lambertville Station adds a corporate soul: space, wall-to-wall carpeting, and acoustical tile. (The lobby sign one

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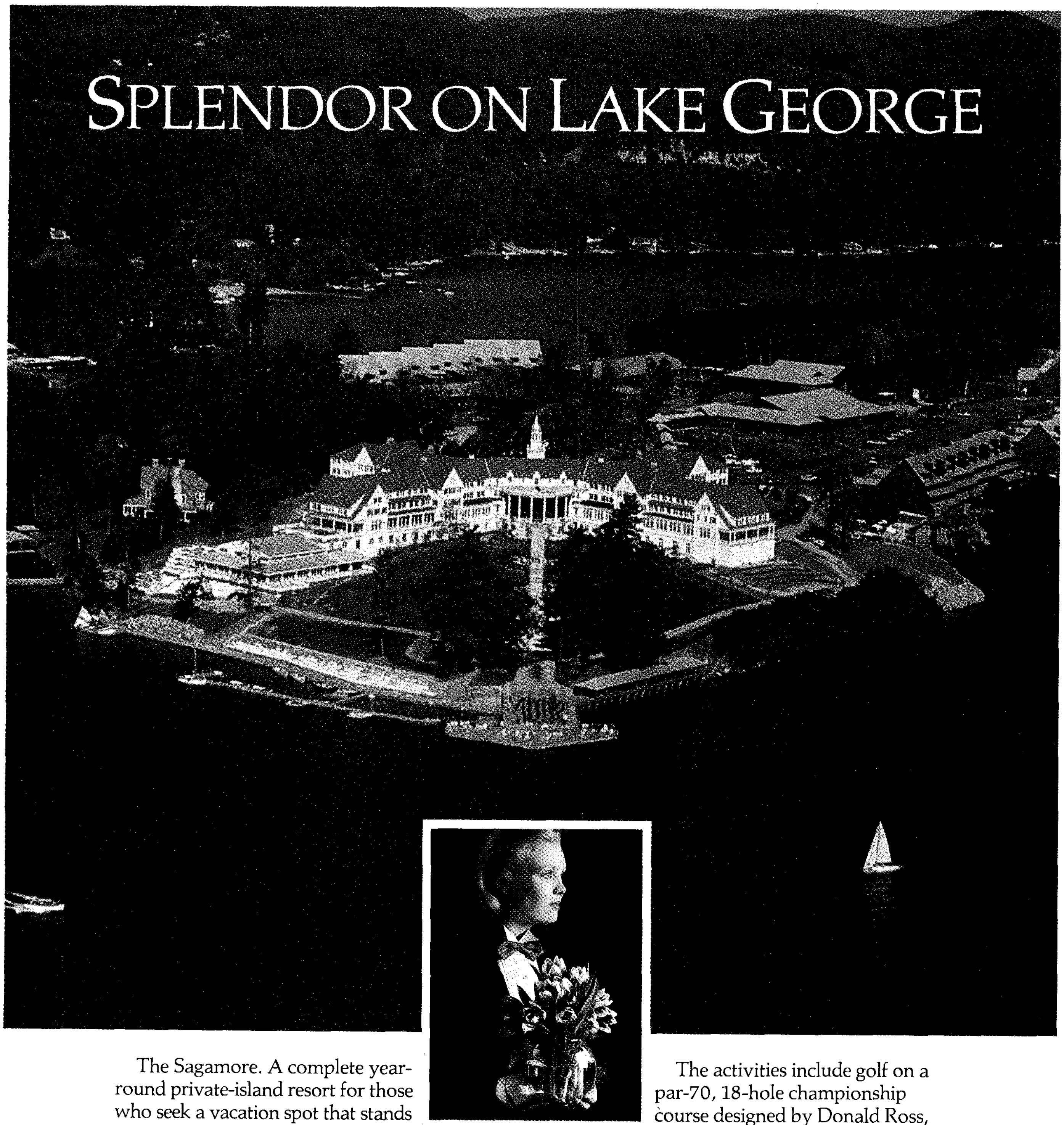

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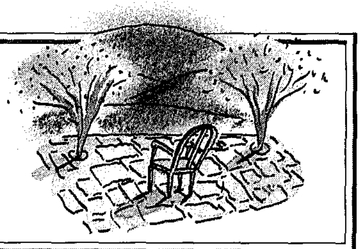
RELAX ON THE TERRACE OF THE FRENCH MANOR, A MINI-CHÂTEAU IN THE POCONOS.



Friday night said WELCOME AT&T.) This is the place for those who beg, "Spare me your B & B's."

The inn has some gracious touches that attract vacationers as well as businessmen. At the turn of a gas jet, ceramic logs blaze in the suites and in the sitting room several steps above the registration booths. We joined a couple of suited gents pouring drinks at the antique hutch that serves as an honor bar before moving to the deck, beside which a brook rushed pell-mell into the river. Unless quacking mallards disturb you, reserve a waterside room.

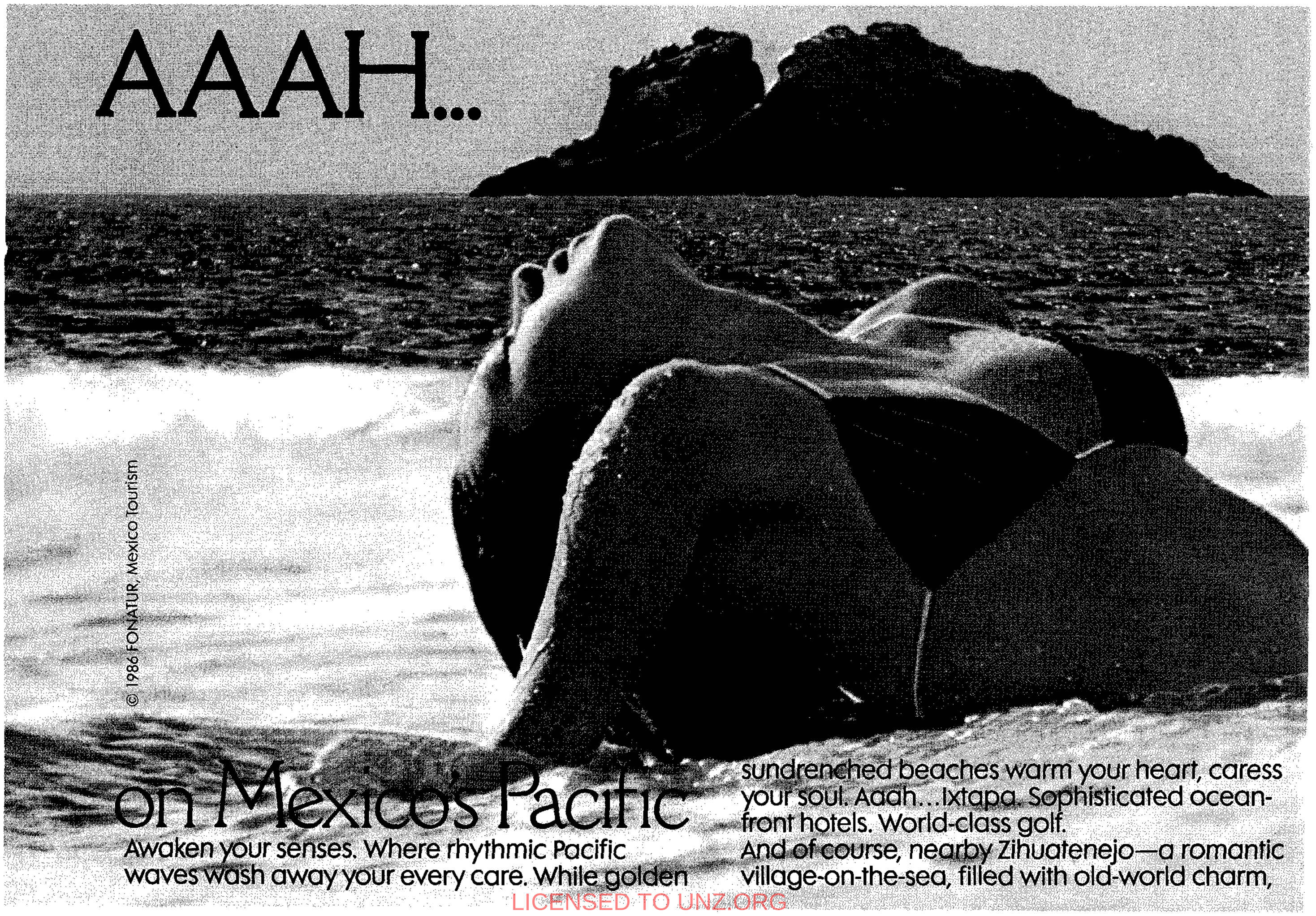
The creek and lofty maples were on view beyond the big insulated windows of Rio, our spacious room. It was done in tropical Grand Rapids Victorian: palm trees carved into the mahogany headboards of the two queen-size beds, colorful prints, and a couple of samba-dancer lamps. The décor also featured a marble-topped table, glitzy bathroom wallpaper, and color TVs. The innkeepers are just starting to redecorate—repainting, putting in new wallpaper and new curtains, and adding some antique pieces. If you need to make a lot of phone calls, crave privacy, and want your cranberry muffins, fresh orange juice, and other Continental-breakfast fixings delivered to your room with the New York *Times*, this up-to-date establishment may be just the ticket.

Rates: The York Street House, 42 York Street, Lambertville, New Jersey 08530 (609-397-3007), is about 70 miles from New York. Year-round, the two rooms with private bath are $85 per night, double occupancy; the four rooms sharing three baths cost $65 to $75 per night, double occupancy. Prices include tax and a full breakfast. No credit cards.

The Inn at Lambertville Station is at 11 Bridge Street, Lambertville, New Jersey 08530 (609-397-4400). Year-round, the 37 rooms, all with private bath, are $65 to $100 per night, double occupancy. The eight suites, which have fireplaces and whirlpool jets in the tubs, cost $125 to $150 per night, double occupancy. Add 6 percent tax. A Continental breakfast and the *Times* are included. A.E., D.C., M.C., V.

South Sterling, Pennsylvania

THE TRANQUIL, SYLVAN setting of the fieldstone mini-château, which was crafted in 1937 for art collector Albert Hirschhorn, belies its Pocono Mountains location. No bungalows mar the sweeping view; no heart-shaped beds spoil the pecky-cypress interior. The **French Manor** exudes



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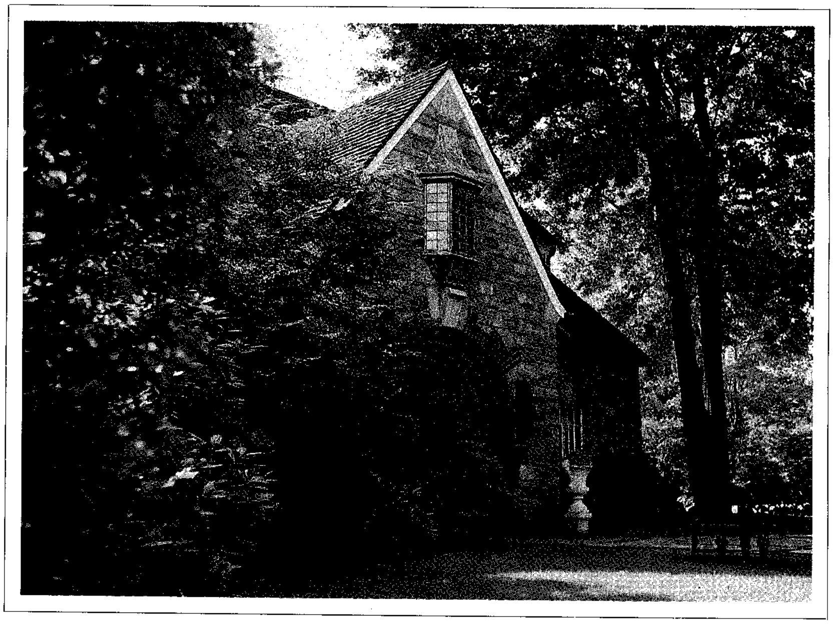
peace and architectural integrity.

Not to say that this stone mansion with balconied tower and pitched Spanish-tile roofs isn't for the romantically inclined. The inn's isolated perch on the grassy crest of Huckleberry Hill and the plush privacy of Venice, Florence, Monte Carlo, and four other traditionally furnished rooms commend the French Manor to twosomes. Carolyn Balish, creator of and long the chatelaine at Birchwood, a popular Tannersville resort, doesn't flout local tradition; she and her husband, Dan, have just refined it.

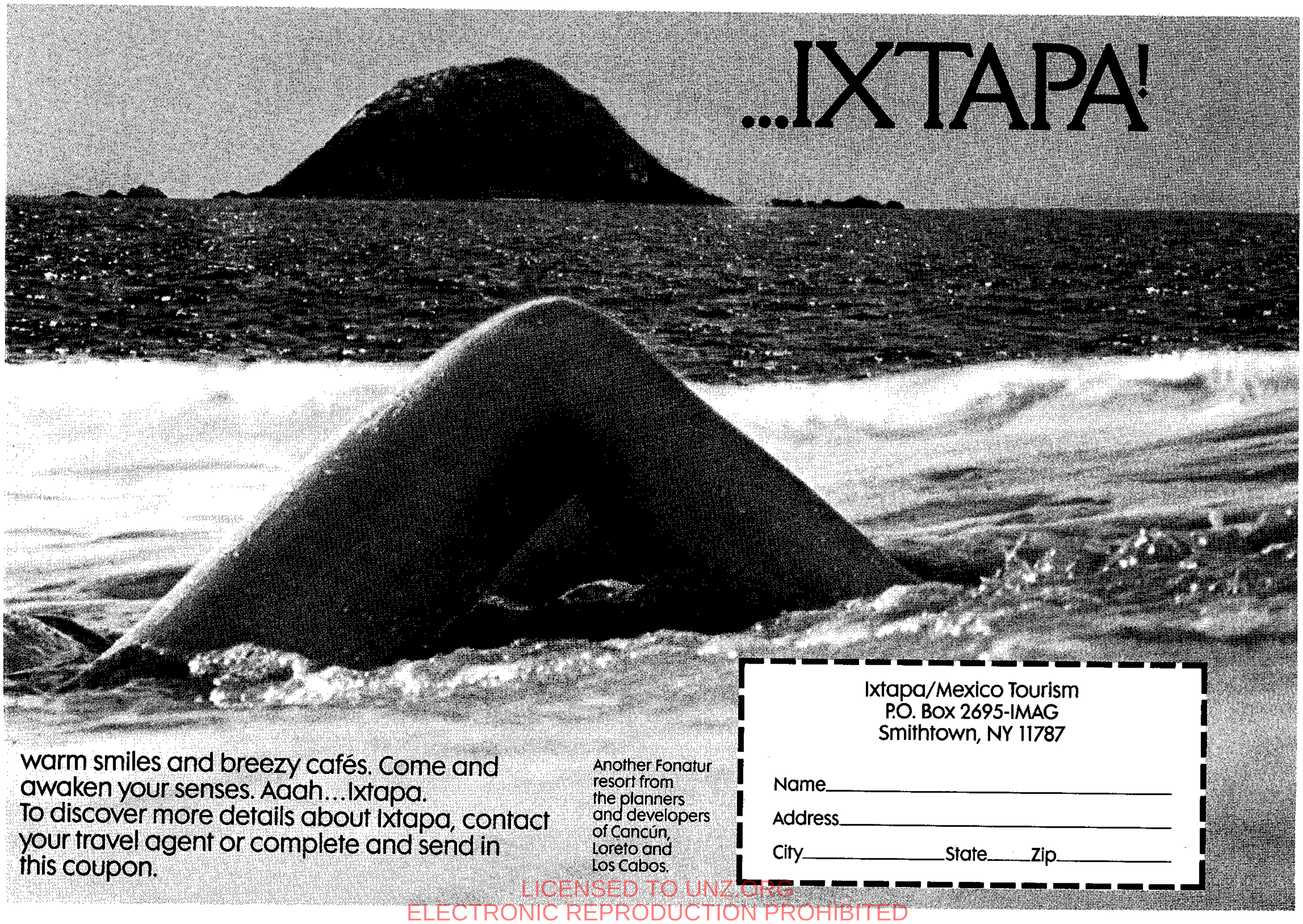
Smartly at seven, the young maître d' put a match to the logs beneath a towering chimney. At the Wurlitzer organ, Frank swung into "Amapola" and kept the dramatic living/dining room jumping in a genteel, roadhousey sort of way during the inn's eight-course dinner. I ate through small "tasting" portions—pumpkin soup to Laughing Cow cheese with dried figs and nuts. For the most part, this pretentious meal was in fact a silly travesty: for instance, I'd swear that was "sea legs" in the seafood Newburg in puff pastry (they say it was lobster). Bring festive wines and rise above the pretense; let the winning atmosphere nourish you instead.

Two enormous hand-hewn beams, pickled-pine and cypress paneling, and leaded French doors make up this lofty room, which—except for the fireside area—is perpetually set up for meals. Unfortunately. When guests return from hiking and cross-country skiing the trails that traverse the 43-acre grounds, they are consigned to the clubby basement bring-your-own-game room. Chatting over drinks made with liquor they've brought and house setups, they watch the six o'clock news or play backgammon until dinner.



THE FRENCH MANOR

The plushness and privacy of this hillside mansion commend it to the romantically inclined.



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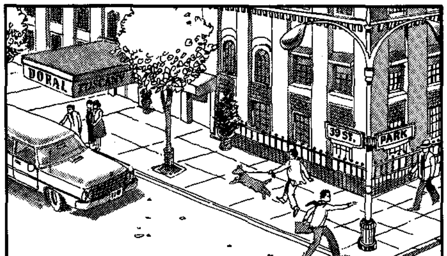

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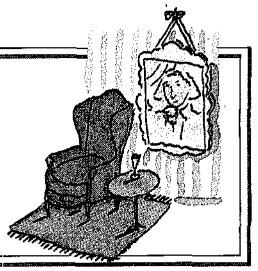
Casement windows in Versailles afford a mountain view through feathery fir branches. Inside, there was cotton damask, a cedar closet, and a built-in wardrobe beautifully fitted with hand-wrought latches and wooden drawers. Amid such luxe, one tiny cake of Ivory soap seemed miserly. But I was lulled to sleep in my canopy bed by the wind soughing in the trees.

You may simply want to relax and read on the vast flagstone terrace flanked by vivid rhododendrons. Between your Continental breakfast (blueberry turnovers, juice and fruit, and a Thermos of rich, hot coffee) and dinner, there's little else to do, though the piney roads that curve beside shallow Pocono streams *do* boast a fair share of enticements.

Oak and wicker fanciers should visit Kelly Antiques. Drive through Mount Pocono, a rustic village with gift shops wedged into old stone buildings, and pick up Route 611, continuing two miles to Kelly's on your right. Take Route 209 to Sciota, where Days of Old is a good source of antique glass and china. Doubling back on Route 390 toward the French Manor, stop at Callie's Pretzel Factory (a source of many-flavored popcorns as well) and Callie's Candy Kitchen, just beyond, where candy-makers pull at sticky taffy. Diner buffs' alert: The Syndersville Diner (between Tannersville and Sciota on Route 209) has luncheon specials at bargain prices—chicken pot pie, vegetables, and mashed potatoes and gravy for $4.75.

Rates: The French Manor, P.O. Box 39, South Sterling, Pennyslvania 18460 (717-676-3244), is about 110 miles from New York. The four rooms with private bath are $80 to $90 per person per night; the two rooms with shared bath are $70 per person per night. The two suites, each with private bath, in adjacent buildings are $60 and $65 per person per night. Add 6 percent tax. A Continental breakfast and an eight-course dinner every day are included. The inn is closed during March and the first half of April. A.E., M.C., V.

THE WINTER CLOVE INN IS WONDROUSLY OLD-FASHIONED.



Round Top, New York

THE CLUSTER OF CASUALLY dressed regulars crowding around the desk parted. The receptionist caught my eye and smiled. "Dinner's already started," she said. "We've been *waiting* for you, Room 32."

I'd expected just that sort of downhome welcome at the **Winter Clove,** a place so wondrously wholesome and old-fashioned that my friend the editor had cautioned, "A really sophisticated New Yorker might go mad there." *How* old-fashioned? "You call up and tell them you're coming with your fiancé," she said, chuckling, "and they say, 'Do you want one room or two?' And when you answer, 'One,' the lady on the phone goes, '*Aha!*' "

Undaunted, I drove up to the venerable three-story inn on a Saturday in January—and found the first glimpse appealing: The 150-year-old white clapboard farmhouse, set next to the vast Catskill Park, backs right into North Mountain, which looms above the gabled roof.

Though it was indeed dinnertime, I didn't immediately join the happy herd funneling from the flagstone hall through the dining room's double doorway, but climbed two flights (there is no elevator) to my tidy bandbox of a room. There was a homespun-style ivory spread on the wooden bed, a carved oak bureau, an iron reading lamp; a vase of pink fabric blossoms was keyed to the flowered wallpaper. Through frilly curtains I glimpsed the activities building and Oak Hall, a separate lodge, before hurrying down to the mass feeding.

The ivory-and-slate-blue room thrummed with vitality. The noise level might pique some diners, but, forewarned, I found it cheerful. Watching the big families, some including both a grandpa and a toddler, pass the Cokes, beer bread, and turkey platters, I wished I had known about Winter Clove when *my* kids were, say, four and ten.

Eating alone, set apart from all this conviviality, made me uncomfortable, so next morning, I looked around for a table with friendly faces and joined it. The foursome who'd beamed a welcome—a Long Island surgeon, an upstate postman, and their wives—became my new friends, and I won plaudits when I broke out my bottle of wine at dinnertime (the house wine was terrible).

The *food,* however, is satisfying: all-you-want breakfasts of peppery sausage, bacon, eggs, French toast, and Winter Clove honey and syrup; ricotta-stuffed shells or hot-roast-beef sandwiches for lunch; dinners of moist roast pork or baked chicken; country desserts like pie à la mode or strawberry shortcake. Beer and wine are served in the dining room only. You may bring liquor, but there's no public tippling.

After breakfast on Sunday, cross-country skiers set out along the six miles of groomed trails; downhill fanciers drove half an hour to reach Hunter or Windham; tobogganers whooped down a sledding hill. I hiked briskly over snow-packed trails through the woods—my only company the rat-a-tat-tat of a woodpecker—and returned, exhilarated, by way of the broad expanse of the lawn in front of the inn. Though the Catskill region is eminently explorable, I left my car parked. Self-sufficient Winter Clove, with its country-crafts shop, pool tables, six regulation bowling lanes, indoor pool, and the 250 miles of marked hiking trails in the forest preserve next door (there's a tennis court and a nine-hole golf course, too) offered too much to do.

But what's it like in summer? My friend remembers mornings on the long, wide veranda: kids dodging up and down the porch steps, their elders lounging lazily in the straight-back rockers under the arched porticos. One handsomely dressed pair (the brother 89, his sister 91) kept casting disapproving glances at Skip, the brown-and-white English spaniel curled up on the top step. He had, they said, just eaten a duckling, and they emphatically did not approve.

And there are other memories: the sun-dappled hiking trail my friend took through the hushed forest, over a covered bridge and past Venus's Bath (an evocative arrangement of mossy rocks in the creek). Though it was the Fourth of July, she felt a lovely sense of privacy, for the forest was invaded by just a few other wanderers, among them a cheerful young Winter Clove staffer leading three llamas back to their quarters. (Children hike with the llamas most weekends.)

But the gentle evenings were best. There's plenty of daylight left after six-to-seven o'clock dinner, so she strolled out to the porch, taking in the squeals coming from the outdoor pool down the road, the muffled *thocks* from the tennis court, the sliding sounds from the shuffleboard court. In the living room, a young fellow showed off just a bit at the upright piano, executing "Für Elise" fluently, to the chagrin of my friend's fiancé,

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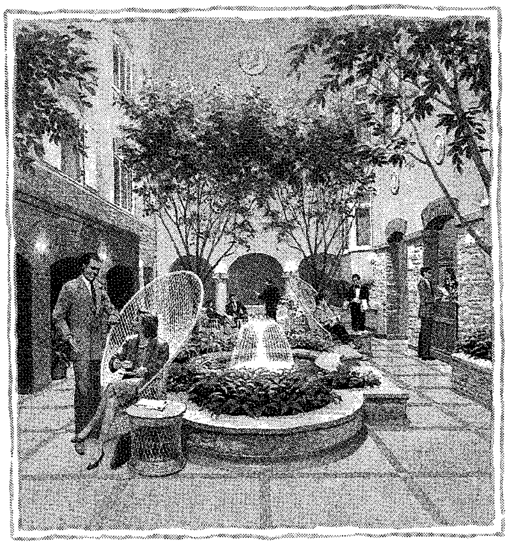

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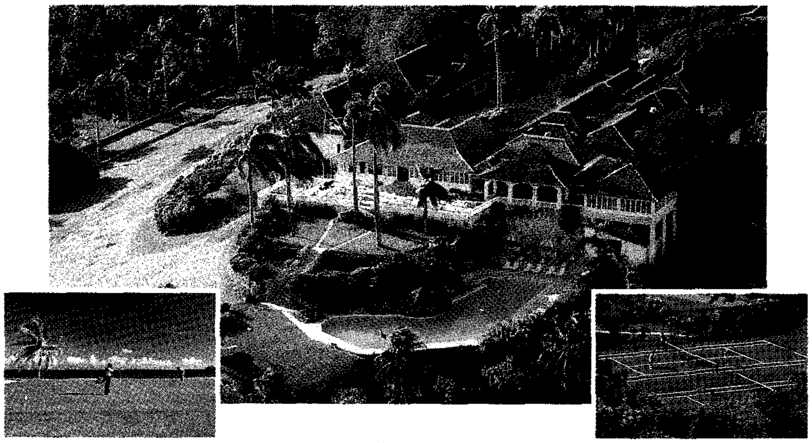

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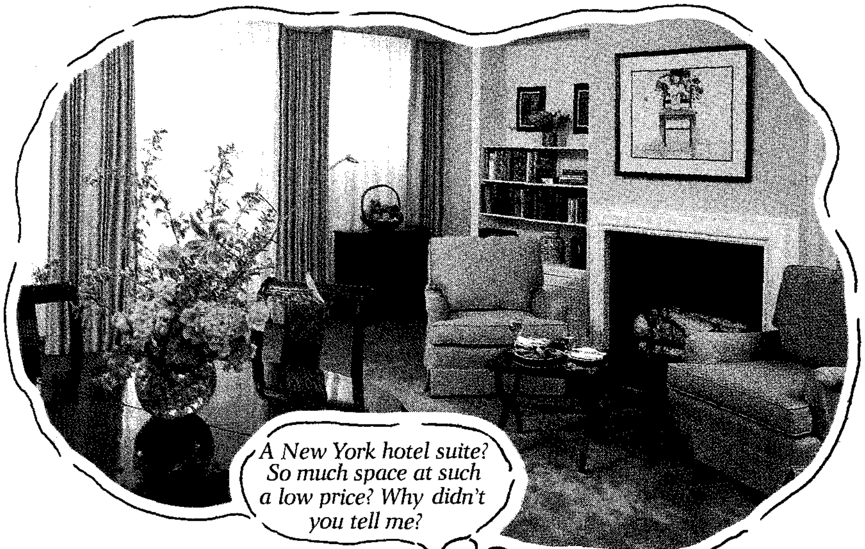
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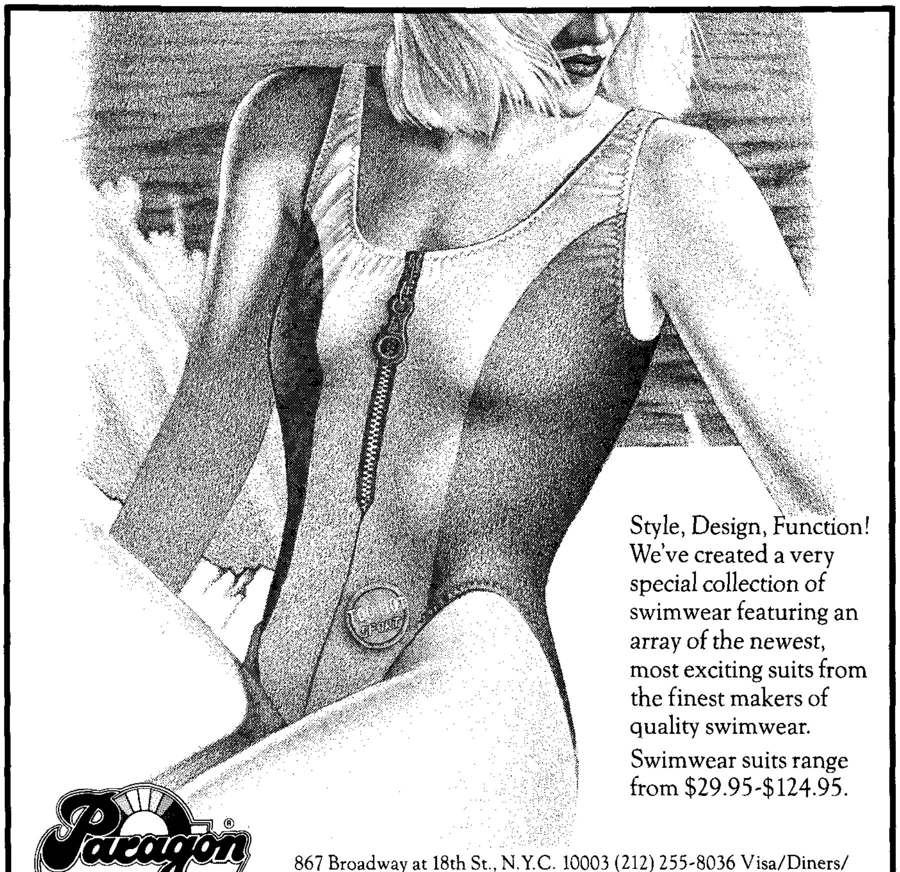

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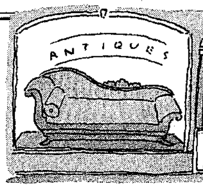

a lawyer who'd just started taking lessons. The boy's grandfather, who had been observing from the doorway, crossed the room and addressed the lawyer with a look of concern. "Was my grandson *sassing* you?" he said.

It's that kind of place.

Rates: Winter Clove Inn, Round Top, New York 12473 (518-622-3267), is 130 miles from New York. Year-round, the 50 rooms, all with private bath, are $60 per night per person ($350 per person weekly). Rates for children sharing a room with their parents: under four years old, no charge; four to seven, $15 per night ($50 weekly); seven to thirteen, $25 per night ($125 weekly); thirteen to fifteen, $45 per night, ($150 weekly). Add 7 percent tax. Breakfast, lunch, and dinner are included. Closed December 11 through 26. M.C., V., checks.

Stockbridge, Massachusetts

THE ALLURE OF THE BERKSHIRES endures undiminished. Church spires and "cottage" chimneys from the gilded age punctuate the wooded hills. Cultural institutions flourish in the valleys. And so do an abundance of inns. Consider the Inn at Stockbridge, a 1906 Georgian Colonial, as a base for the Berkshires' fabled summer diversions this year.

The Jacob's Pillow Dance Festival (413-243-0745) gets under way the twenty-first of June in Becket. In Stockbridge, the Berkshire Theatre Festival (413-298-5536) opens June 27 with Richard Harris's *Stepping Out.* The Boston Symphony Orchestra's Tanglewood season runs from June 30 to August 26 (617-266-1492). For a rundown, call the Berkshire Visitors' Bureau, 413-443-9186, after mid-May.

The cranberry-red door opened when I let the brass pineapple knocker drop. I stepped from the pillared brick porch into the **Inn at Stockbridge** and immediately felt at home. The obvious contentment of wine-sipping fellow guests lazing in wing chairs by the fire was testament to the consummate hospitality of hosts Lee and Don Weitz.

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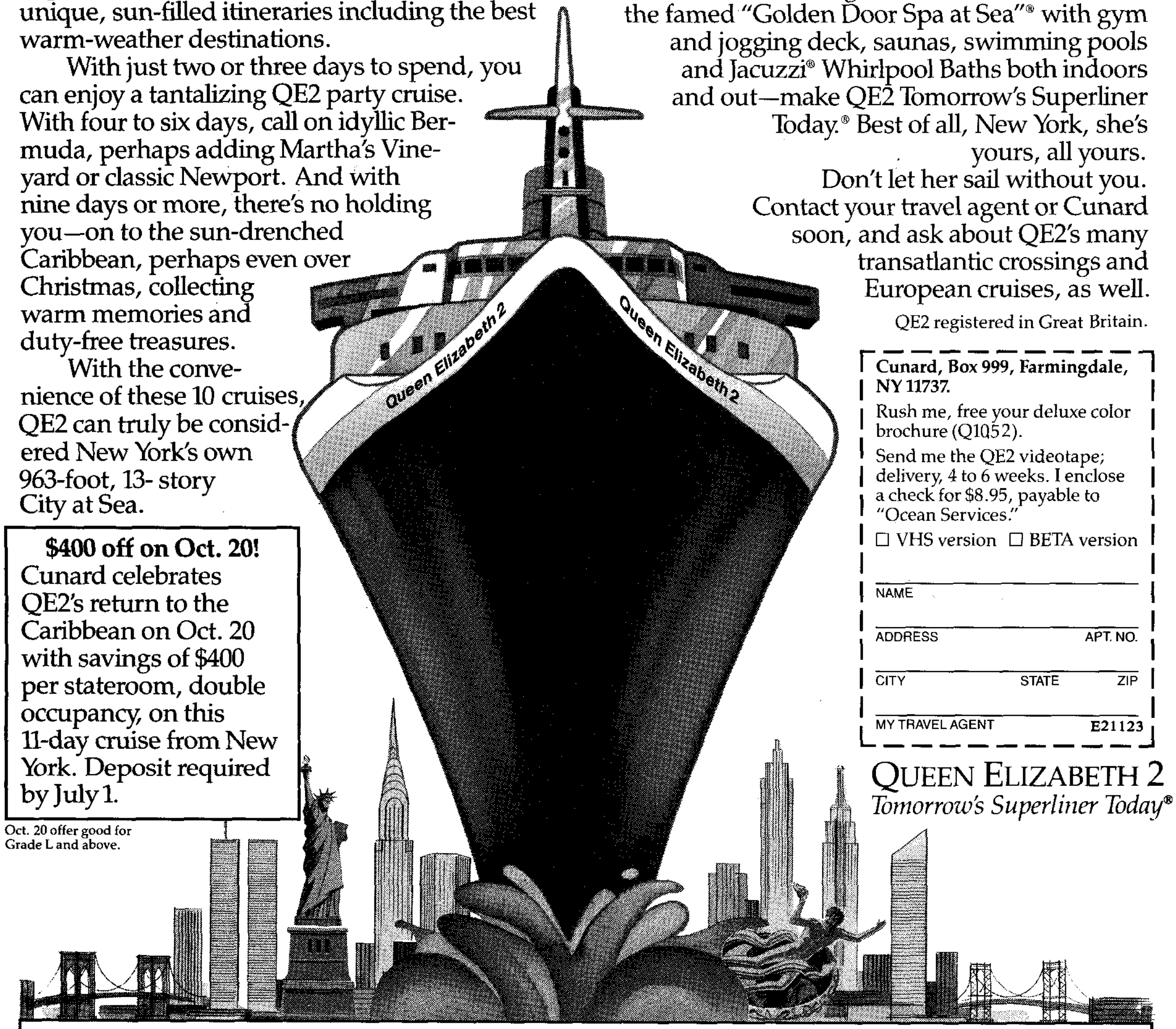

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Sept. 3	3	N.Y., Long Island Sound, N.Y.
Sept. 16	5	N.Y., Bermuda, N.Y.
Oct. 20	11	N.Y., Baltimore, St. Thomas, Guadeloupe, Barbados, St. Maarten, Baltimore, N.Y.
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Dec. 19	15	Christmas Cruise: N.Y., Port Everglades, St. Maarten, St. Lucia, Barbados, Grenada, Caracas (La Guaira), Bonaire, St. Thomas, Port Everglades, N.Y.
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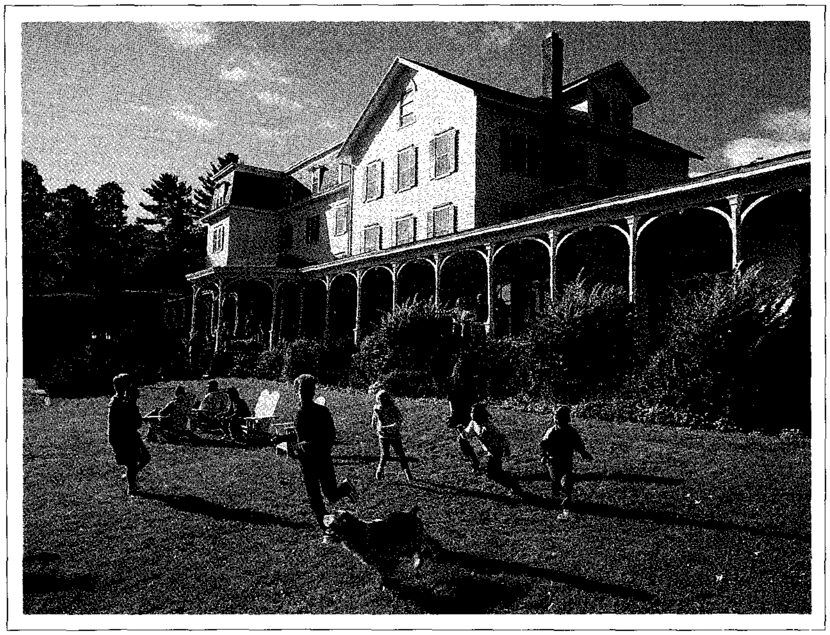

THE WINTER CLOVE INN

This down-home Catskills mini-resort is an appealing place for a vacation with the children.

baby grand (from which dangle a bugle and other old instruments), encourages interaction; the blue-and-pumpkin-chintz parlor, where several dozen bears in little chairs held a Christmas tea party, attracts those who want to be alone or alone together. One just-engaged couple shared a sofa cushion in this disarming room cluttered with decoys, books, and breakfronts full of bone china and silver.

Chimes summoned guests from seven variously got-up rooms to the ombré-striped formal dining room on a Saturday at 9 A.M. By the time the ham-studded cheddar soufflé appeared, warm blueberry cake and cups of marvelous coffee had broken the ice. Conversation really limbered up on Sunday over perfectly poached eggs Benedict and mimosas made with fresh orange juice.

In the summer, guests breakfast à deux or in groups on the porch. Accustomed by now to the drone from the too-near Massachusetts pike, you can work out in the 40-foot pool or perfect your tan on the lawn. Goodwill is rampant, the atmosphere unobtrusively homey. Congenial groups spread out wherever the weather allows. Feeling solitary, I skimmed through the latest magazines in the pink-brocaded confines of a boudoir chair in the Rose Room. Blowsy roses papered the small bath and ample-enough bedroom furnished with spring-green bedsteads, excellent reading lamps, a Victorian armoire, and a cut-glass carafe of brandy.

Too early in the season for a literary tour planned to Arrowhead, Melville's Pittsfield farm, and the Mount, Edith Wharton's patrician manor in Lenox, too late for cross-country skiing in nearby Kennedy Park, I headed south on Route 7 to the antiques shops of Sheffield instead. "Sheffield has 1,200 residents, all

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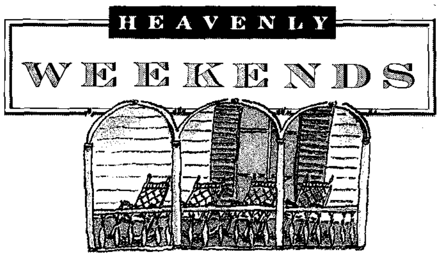


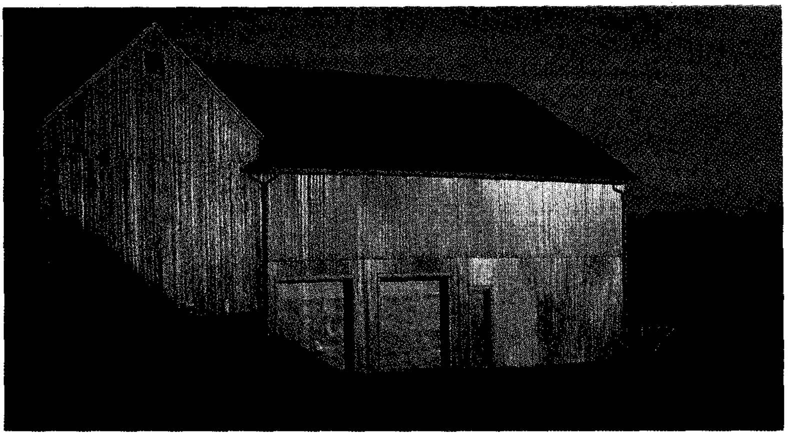
of them antiques dealers," said Bob Stinson at Darr Antiques and Interiors, only partly in jest. Certainly, quality has improved along the Sheffield strip. The pedigreed English furniture and European mirrors at Susan Silver Antiques, the "high" (as in *haute*) country furnishings at Kutner Immerman Antiques, and the period rooms at Darr Antiques and Interiors are among the better finds. The auctions held at the Bradford Galleries on the second or third weekend of every month have also gone upscale. Return via Old Sheffield Road through South Egremont, where the Pennsylvania chests and quilts at the Splendid Peasant and tramp art in Geffner/Schatzky Antiques and Varieties sunny shop are diverting.

Having two exemplary dinners in one weekend is rare indeed. In the Berkshires this year, I really feasted. Chef-owner Gerhard Schmid of the Gateways Inn, a substantial 1912 mansion in Lenox, prepared three elegantly simple dishes that were, in a word, superb. I had eight warm, plump poached oysters on a bed of blanched fresh spinach bathed in a faintly gingery wine reduction. Ideally rare New Zealand venison medallions and magret of duck garnished with mandarin oranges and green peppercorns—a stellar combination—also reflected the chef's authoritative touch.

The Old Inn on the Green at New Marlboro has expanded, and the prix fixe dinners served Friday, Saturday, and Sunday nights in summer have become more sophisticated. One Friday, a coarse tomato soup herbed with fresh dill and thyme preceded the pièce de résistance, a thick, fresh red-snapper filet lightly seasoned with orange juice and fennel. Surrounded by primitive murals of Holsteins, barns, and the pre-Revolutionary village, we polished off a revisionary tarte Tatin (sautéed apples atop a light custard) in cozy serenity by the shallow Rumford fireplace.

Rates: The Inn at Stockbridge, Route 7, Stockbridge, Massachusetts 01262 (413-298-3337), is 127 miles from New York.

From May through October, the five rooms with private baths are $90 to $145 per night, double occupancy, on weekdays, $105 to $180 per night on weekends. The two rooms with shared bath are $80 weekdays and $90 on weekends. (Rates vary in other seasons.) Add 15 percent for tax and service charge. Wine and cheese and breakfast are included. A.E., M.C., V. ■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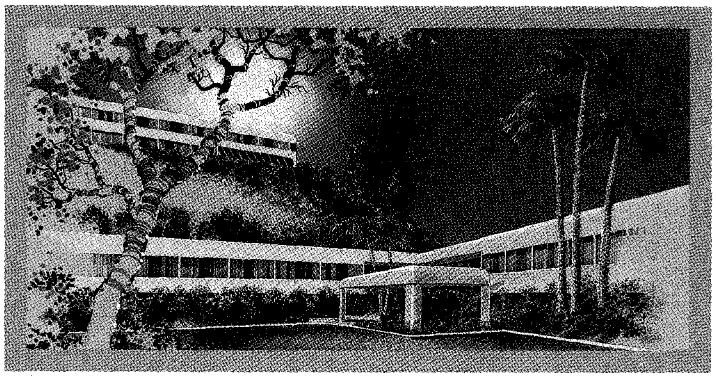
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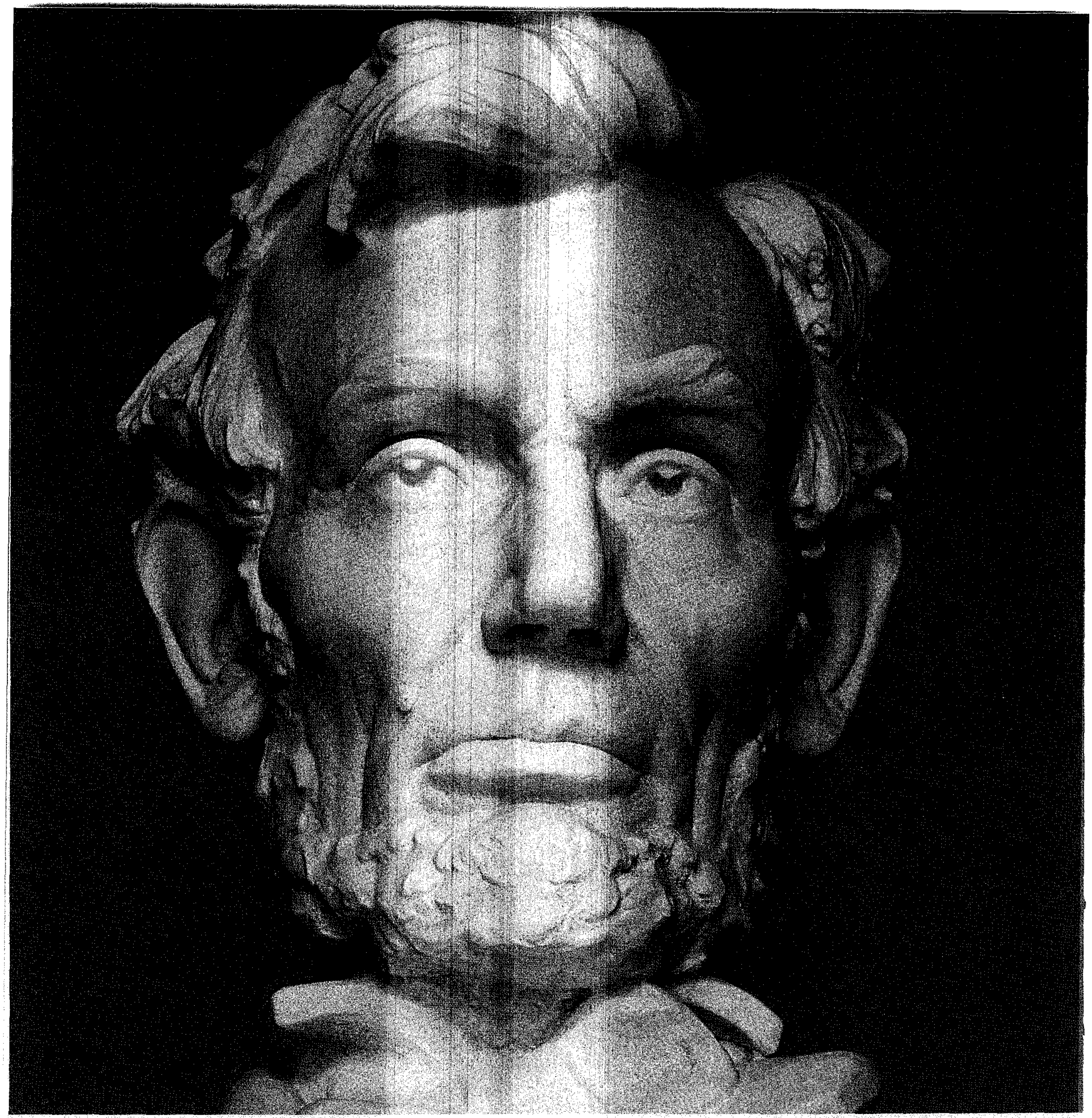

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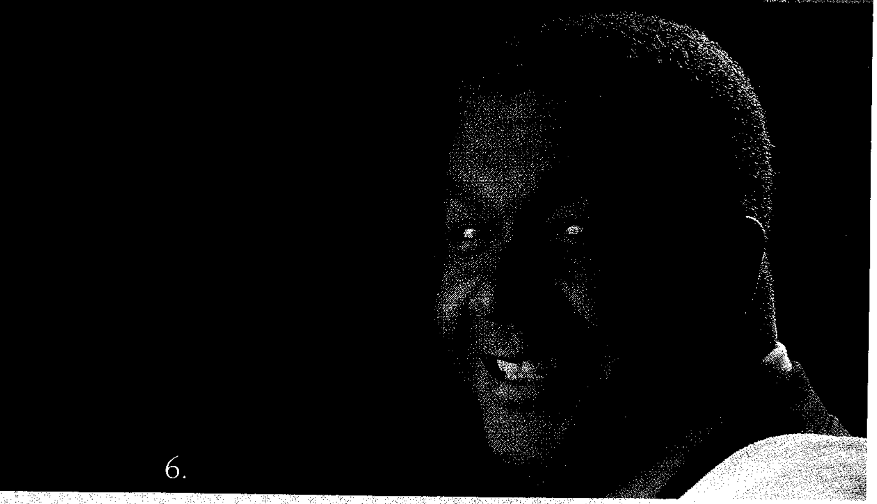

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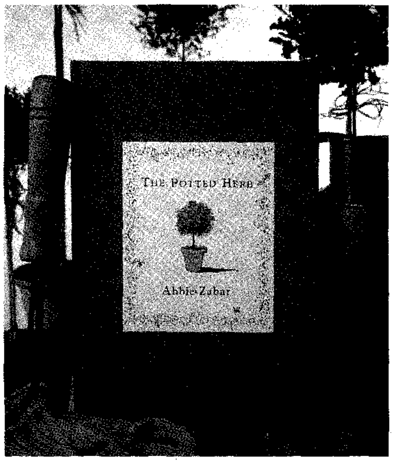
By Corky Pollan

Grow News Is Good News

"When I'm not creating collages, I'm designing; and when I'm not doing either, I'm gardening," says Abbie Zabar. And now Zabar, inspired by exquisitely illustrated old botanical books—not merely weekend "how-to's" but lovingly made works of art—has combined her visual and gardening talents and come up with *The Potted Herb*. There are things to be learned: Dill was given to babies to make them sleep; bathing in lavender was considered sinfully sensuous and was condemned in the Dark Ages. And practical advice: how to raise herbs in pots and tips on *all* the essentials for creating every kind of topiary—from mophead to tetrahedron to spiral. *And* instructions for making wreaths and moth sachets; plus recipes for lavender swizzle sticks and garlic-rosemary tuiles.



THE POTTED HERB/*Stewart, Tabori & Chang/$14.95/Barneys New York and V.L. Green Booksellers (19 East 76th Street, 439-9194)*

There Is Nothin' Like a Frame

Cutting-edge French folk are hanging *frames*—sans paintings—and in Eli Wilner's new store, you'll find ones that can stand up to this solo treatment (as well as their ordinary duty). Affordable Antique Frames is stocked with scores of winning nineteenth- and early-twentieth-century examples, and the good news is that in styles not as rare and finishes not as perfect, they *do* cost less than the pricey ones in Wilner's original shop. They range from spare beauties to fluid Art Nouveau gems to ornate Italian delights (most from $75 to $1,000).

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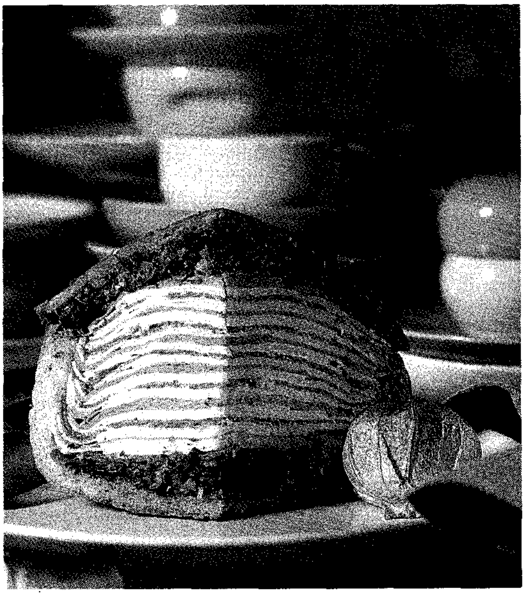


Come those flowery puffs of April air, and picnics, like daffodils, dot the green. Dining on the grass requires marvelous table settings, and though some feast off antique rugs, there *are* other ways. Annie Wright and Freya Clibansky (of DCW Catering) have beautiful plates: Wright's father was Russel Wright, the famed dinnerware designer. DCW rents vintage Wrightware with its picnic baskets. So if you choose menu six (there are five more)—a mighty muffelletta sandwich, eggplant terrine, and dessert ($25 per person, plus $5 delivery), then plunk down a $17 deposit, you can dine the Wright way. DCW also does 500-calorie menus at $16 per person, plus delivery, but no Wright dishes. Spring beckons! **—Barbara Costikyan**

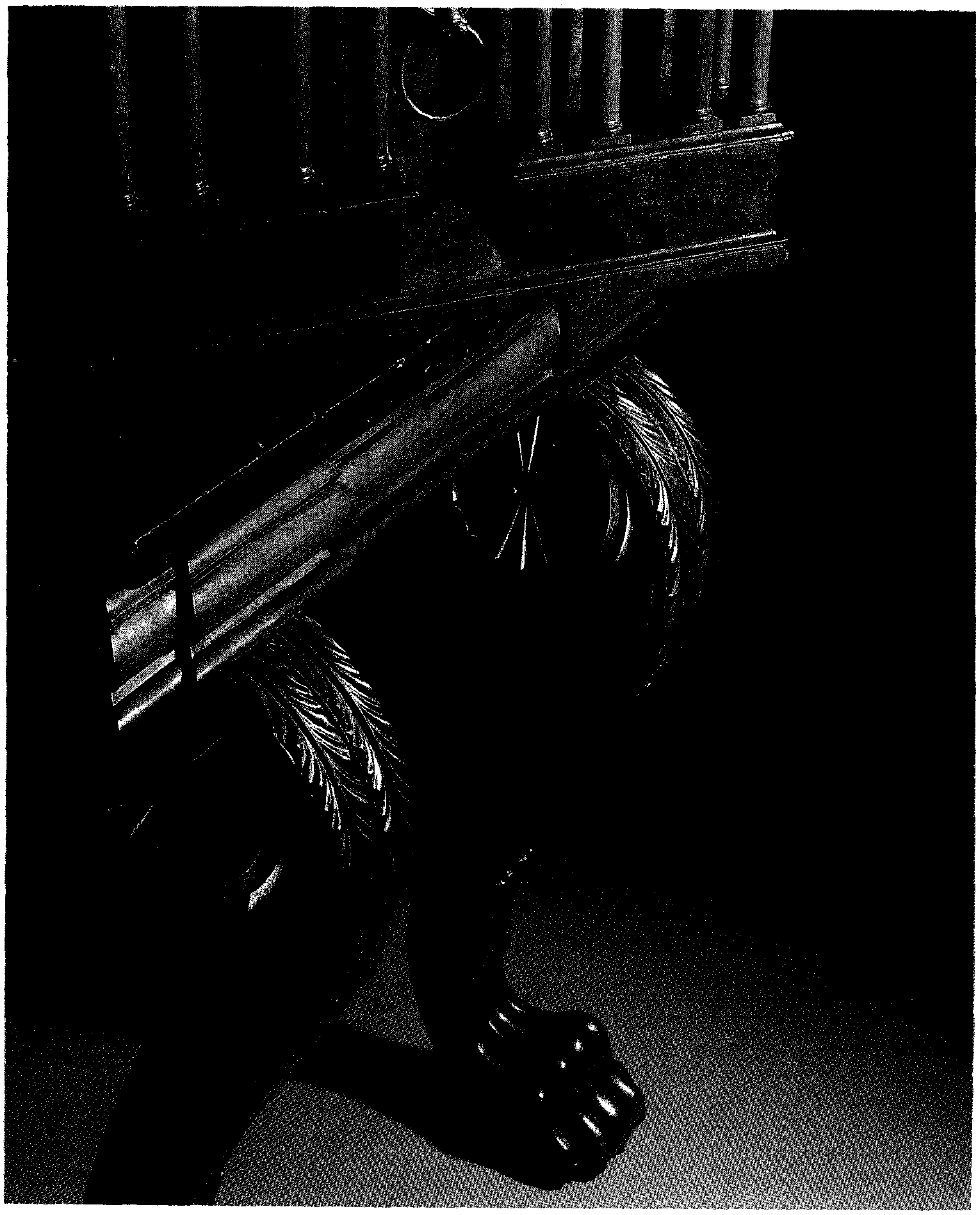
DCW CATERING, INC./ *228-4148 or 724-4916*

Photographs: left, Tony Cenicola, topiaries courtesy of Barneys; top, Andrew Garn; bottom, Monica Stevenson.

Needlemania

Erica Wilson, the doyenne of stitchery, told us about them, so we knew these needlepoint kits had to be special. They hark back to Victorian England, when a Berlin company began printing colored needlework charts (known as Berlin patterns) and needlepoint immediately became the rage—even with Queen Victoria. Now Elizabeth Bradley has adapted fifteen of the original animal patterns, created a hand-painted Victorian-style chart the same size as the printed canvas, chosen wool yarns in faded colors that capture the look of the original nineteenth-century works, and packaged it all in a marbelized box that resembles a Victorian portfolio ($125).

ERICA WILSON NEEDLE WORKS/*717 Madison Avenue, near 63rd Street/Second floor/832-7290*



Bold Acquaintance

Even antiques have their ups and downs. Take Biedermeier. Ten years ago, nobody'd heard of it. Now it's the darling of the man on the street, and the fashion crowd is asking, "What's next?" The best guess of two trend-setting *antiquaires* (Hervé Aaron of Didier Aaron, New York, and Jean Claude Ciancimino, whose shop is in London's Pimlico Road) is a type of English furniture whose greatest drawback may be that it hasn't got a name. "It's mostly mahogany and quite plain—no ormolu, no bronze—yet it's bold and powerful of scale and line," says Aaron. "And it generally comes from the second quarter of the nineteenth century." If that description fails to ring bells, catch Aaron and Ciancimino's exhibition of thirty or so examples, ranging from a mirror for $9,500 to a writing table for $90,000. Though they come from a number of periods (from Regency to William IV), the pieces in this show share enough winning characteristics to qualify as a style—and one worth watching. **—Marilyn Bethany**

"POWERFUL FORMS IN FURNITURE: AN ASPECT OF ENGLISH FURNITURE, CIRCA 1830"/*Didier Aaron, Inc./32 East 67th Street/988-5248 From April 29 to May 21*

Photographs: top, Tony Cenicola; bottom, David Lawrence.

Books/Rhoda Koenig, Peg Tyre

WITH MALICE AFORETHOUGHT

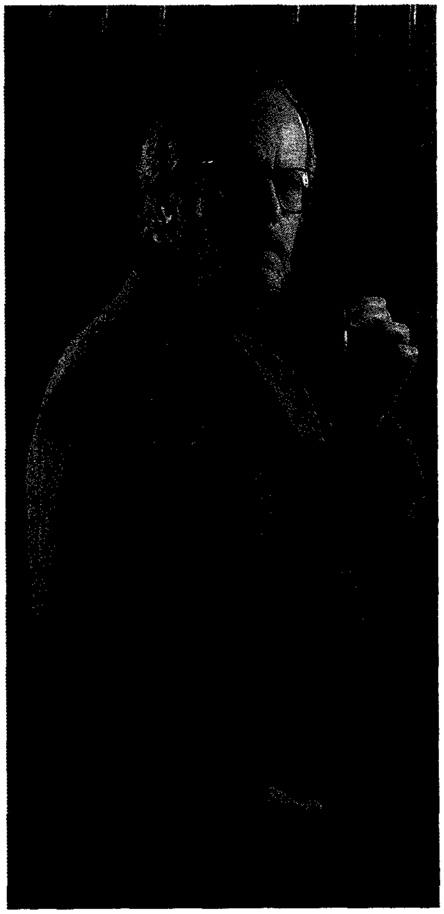
"...*Freaky Deaky* is weightless; where's the gritty sense of place one gets from Parker and Higgins or the deft wit of Hammett?..."

Freaky Deaky, *by Elmore Leonard. Arbor House; 341 pages; $18.95.*

THE VILLAINS OF ELMORE LEONARD'S new novel have an almost supernatural awfulness about them; they might be the stars of a horror film called *They Came From the Sixties: The Things That Would Not Die.* Twenty years ago, Robin Abbott and Skip Gibbs were into high times, protesting the fascist-imperialist state and ripping off the capitalist pigs. Reunited in Detroit, they reminisce about the days of acid and roses: "'Man, we let it rip, didn't we? Dope, sex, and rock and roll. Old Mao and Karl Marx tried to keep up but didn't stand a chance against Jimi Hendrix, man, the Doors, the Dead, Big Brother and Janis.'" Skip tenderly recalls the first time he saw his old flame: "'You had on a tank top and you were holding up a poster that said, real big, F--- THE DRAFT, waving it at the cops. I kept looking at you, your little nips showing in that thin material, your hair real long down your back. I said to myself, I think I'll score me some of that.'" After several such pages, you may decide that one of the less objectionable features of this pair is that they plant bombs.

Though Skip and Robin's diction has been subject to cryogenics, their motivations have moved with the times. Robin wants revenge against Mark Ricks and his wealthy brother, Woody, who turned them in to the FBI, but, more important, she wants to score her some of Woody's millions. One obstacle in her path is Donnell Lewis, a former Black Panther reduced to being chauffeur, chaperon, and nurse to the alcoholic, addle-brained Woody; another is Chris Mankowski, a detective who turns up to investigate a charge of sexual assault lodged against Woody by one of his party guests and gets on to the scent of manipulation and murder.

For all the high-intensity emotions and action, *Freaky Deaky* is a rather weightless affair. Most of it is dialogue, easy to read but not too demanding of the reader's attention—your eye slides down the page unimpeded by any narration to create pacing and suspense. It is perfectly functional but in no way memorable, as all but one of the characters never rise above stereotypes or have any inner lives (unless one counts such passages as Robin's musing, "What she needed was a release, an upper that wasn't dope. A guy who could lighten her mood. Not Skip, he was basically a downer.... She liked Skip, but he always had b.o. Which used to be okay, but not now. Having b.o. was no longer in").



CRIME KING: *Elmore Leonard.*

The weightlessness is emotional and moral too. From the first, Chris has his eye on Greta, the girl who cries rape under somewhat dubious circumstances, and later becomes her lover; yet, when he interviews the fat, slobbering Woody, we sense none of his indignation or disgust. And when Woody offers Greta a $25,000 payoff, she blandly accepts it as compensation for her pain and suffering, and Chris doesn't object. Without any redeeming stylistic value, any hard-edged, glittering cynicism, this lack of distance between debauchee and victim collapses our reaction into a shrug and a "So what?"

The one character Leonard seems engaged and amused by is the desperately scheming, déclassé Donnell. Once a revolutionary stud, he now cleans up Woody's bed and bathroom after nights of overindulgence and makes sure he doesn't choke on his Chinese-takeout meals, all the while reminding the enormous baby of his employee's usefulness and utter devotion. Scenes in which a grossly obvious con artist fails to sucker a supremely gullible pigeon are always funny, and the almost vaudevillian routine Leonard has contrived for the two is no exception. While Woody, more forgetful than most humans outside the Oval Office, keeps getting distracted from making a new will, Donnell has to beat back his rage and frustration and cajole him with gentle suggestions: " 'Go through the alphabet. *A...B...C...D.* Anybody you like start with *D,* Mr. Woody?' " Yet not all of Donnell's Panther claws have been pulled. When the law starts to intrude on his scam, he gets right on the phone and arranges for the persistent detective to lose the use of a leg.

What perplexed me most about *Freaky Deaky* was not any kink in the plot but the cover blurb calling Leonard "the greatest crime writer of our time, perhaps ever." Where's the gritty sense of place one gets from, just to name the two Boston boys, Robert B. Parker and George V. Higgins? Where's the deft wit of Dashiell Hammett or the lurid quasi-poetry and anguished loss of honor of Raymond Chandler (unless we let the Brits have him)? This is a book a lot of people will be taking on vacation, but I can't imagine too many of them bringing it home.

The New Confessions, *by William Boyd. William Morrow; 476 pages; $19.95.*

BEFORE IT WAS HIJACKED BY THE LIKES OF James Michener, "middlebrow" was a perfectly respectable word, and I mean no denigration of William Boyd's *The New Confessions* in saying that it is a very enjoyable middlebrow novel. Boyd is too

Photograph by Andrew Sacks/Black Star.

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sane and pleasant a writer to produce a really great book, but he is consistently intelligent and agreeable, and his handling of period material (not just cornflake boxes and gramophones, but attitudes) is accomplished enough for me to relax my usual barbed hatred of historical novels.

In his rewrite of Rousseau's *Confessions,* Boyd takes his own autobiographer, John James Todd, from bleak Scottish boyhood (he is born in 1899) to service on the Western Front, to a career as a filmmaker in the gamy, gaudy Berlin of the twenties, to further adventures in Hollywood, Mexico, and a minor theater of World War II.

There are a number of well-executed big set pieces, the most notable a terrific re-creation of the carnage of trench warfare that mingles horror with incompetence and absurdity in a brutally vivid fashion. A British tank driver runs over one of his own men ("He is alive but unconscious. His legs are oddly shapeless now, like partially filled kit bags") and then calmly denies it to the outraged Todd ("'Couldn't have been us, old son. We don't make that sort of mistake'"). A soldier drowning in mud begs Todd to put him out of his misery ("'Come *on.* Do us a favor'"). Todd has one shot. He misses.

There are also nice little snapshots, such as this inconsequential but quintessential moment when the lonely young John James is having tea with a friend: "I look out of the window. Opposite a sign reads: W. & J. ANDERSON'S SMITHY, IRONMONGERY. Someone walks by wheeling two empty milk churns in a barrow. A kind of buzzing tranquillity seems to fill my ears. I realize, consciously, for the first time ever, that I am happy. This moment is a watershed in anyone's life. It is the beginning of responsibility."

When Todd and the century are young, *The New Confessions* is full of curiosity and energy; when his life and the book pass the halfway point, however, it becomes an increasingly schleppy picaresque—the danger inherent in any imaginary memoir, lacking the limits of other types of fiction as well as the spurious but insistent interest of fact. Also, Todd is a rather hapless hero; we're invited to smile at the constant disparity between his supposedly passionate nature and his wet behavior, but the joke is a pretty tepid one and the irony muted. Frenchman and Scot are Gauls alike, but the panache of the former seems better suited to this kind of wide-ranging story.—**R.K.**

"…There are no coke deals in this Miami; Hoke's a far cry from Crockett or Tubbs…"

The Way We Die Now, *by Charles Willeford. Random House; 245 pages; $15.95.*

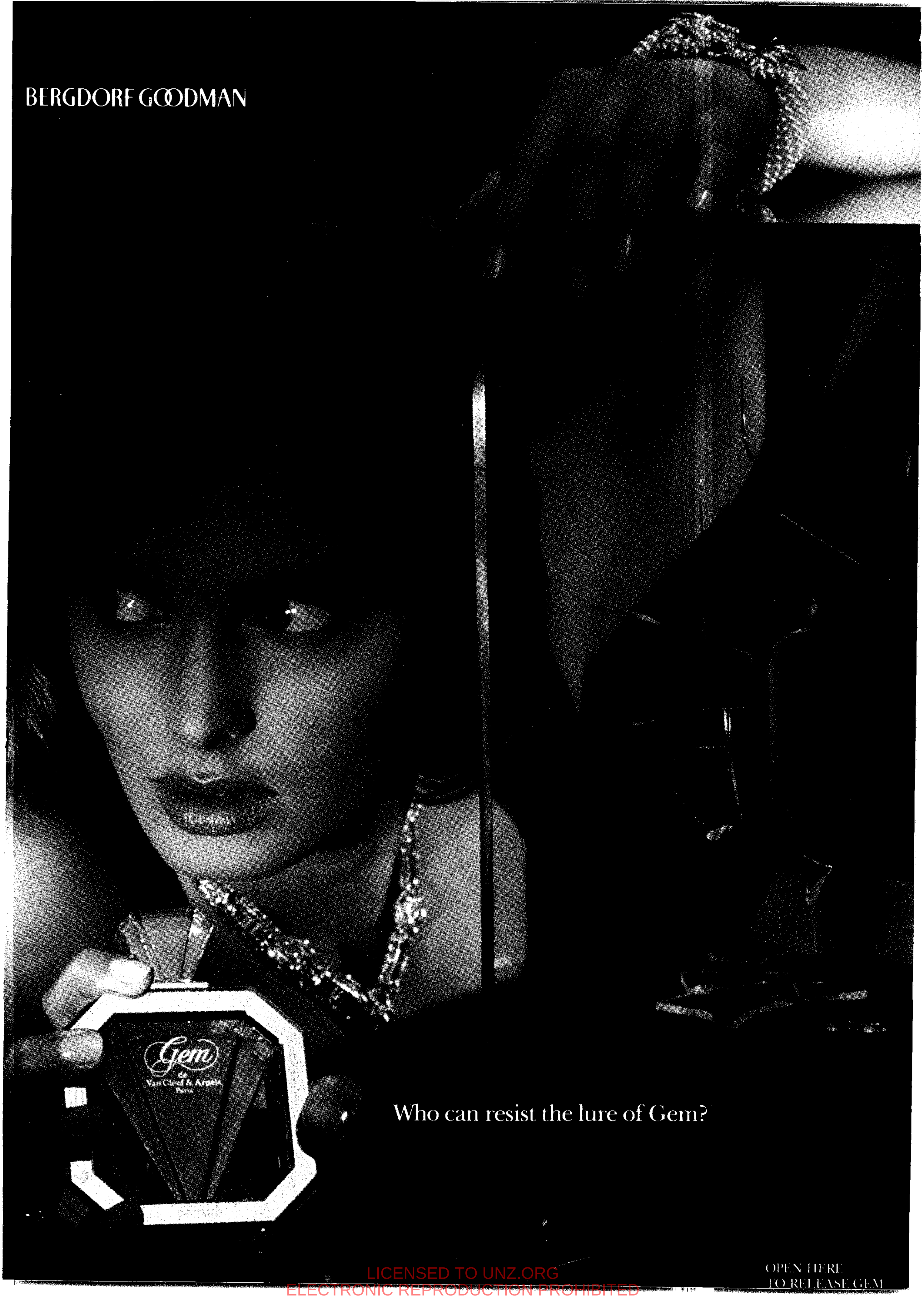
LAST MONTH, A WEEK BEFORE RANDOM House published Charles Willeford's *The Way We Die Now,* his latest in the Sergeant Hoke Mosly series, the author died of a heart attack at the age of 69. True to the genre, the four Hoke books—*Miami Blues, New Hope for the Dead, Sideswipe,* and *The Way We Die Now*—may now finally achieve the cult status they deserve.

There are no flashy Colombian cocaine dealers or speedboat chases in Willeford's Miami. Hoke is a far cry from Crockett or Tubbs. He's a paunchy, laconic cop who favors leisure suits, watches *Hill Street Blues* reruns, and is equally adept at changing a diaper and bashing out a man's brains. Hoke spends his time ruminating on murder and coming up with new angles on "cold cases"—old, seemingly unsolvable homicides.

Willeford writes about a city littered with small-time criminals—including one who traffics in stolen lobster tails—sudden senseless brutality, and the affectionate patter of family life. *The Way We Die Now* takes Hoke away from the sweltering Miami streets and his makeshift family (two daughters, blue-haired punk Sue Ellen and former bulimic Aileen; his housemate and former partner, Ellitta; and her illegitimate son, Pepe) as he tries to track down a farmer believed to be murdering Haitian field workers. Hoke's last assignment—posing as a farmhand, without his badge, money, gun, or false teeth—is his most dangerous.

Vulnerable, confused, and cut off from his fellow police officers, he is forced to match violence with violence in order to survive. The burst of "unnecessary killing" leaves him "depressed." When the investigation turns sour, he falls into a trap set to ensnare both him and his suspect. He returns to his suburban tract house in Green Lakes to find that a murderer he sent to jail has been paroled, moved across the street, and married Ellitta.

As in all of the Hoke books, the characters in *The Way We Die Now* are an effortless blend of the pathetic and hilarious. But the conclusion of the book is ripe for a sequel, which, sadly, Willeford will never write. The Hoke series ends on a bitter, brooding note, without the meager comforts of a clear resolution. Like bewildered victims of one of Willeford's brilliantly described cons, we're left wondering how it all seemed to happen so fast.—**P.T.**



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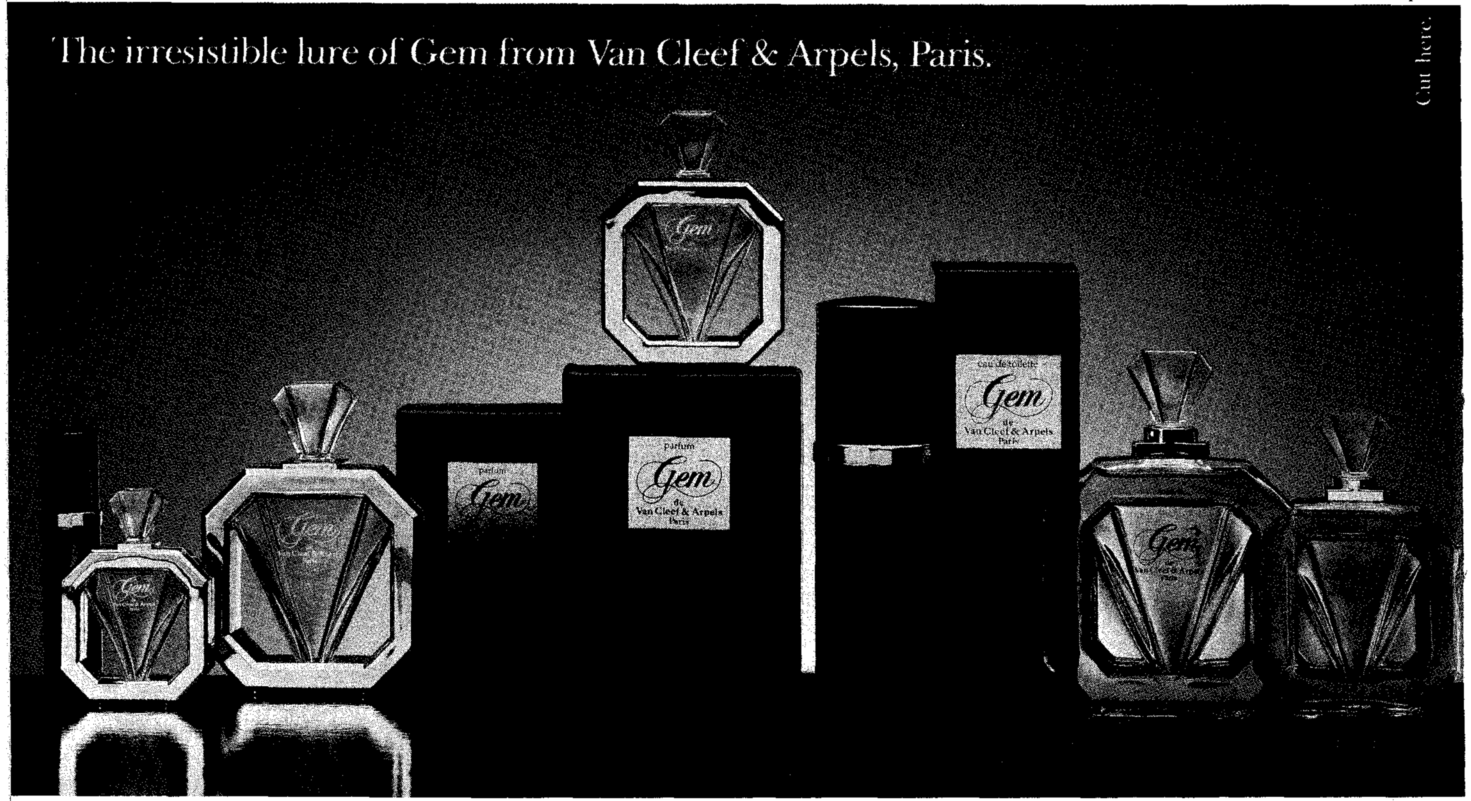

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"...*White Mischief* should have been vicious and funny, an early Evelyn Waugh novel on film; instead, it's pompous and lazy..."

THE PLEASURE SEEKERS: *Scacchi and Dance, not-so-true lovers.*

White Mischief, A TRUE STORY OF HIGH life, dissipation, and murder in British-colonial Kenya, isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. Playing a tough, cold, blue-eyed fortune hunter, Scacchi may not even look her best: The period hardness of her bright-red lipstick and overly sculpted Ginger Rogers hair doesn't really flatter her lovely rounded features. Yet the makeup may have helped her performance. The rigidly set mouth emphasized in red has some angry power. If only she had a freer, bolder temperament, what a great beautiful bitch she would make!

Michael Radford, the British director (*1984*), and Jonathan Gems, who worked with Radford on the script, have made a tiresome mistake. They have confused decadence with enervation; they think that the sight of rich people *lounging around* is frightfully wicked, particularly when the swells, posing idly against a column or sipping martinis at a club, make catty, stupid remarks. In such films as *The Servant* and *Accident,* Joseph Losey, working from Harold Pinter's screenplays, demonstrated an undeniable talent for this sort of nasty Brit sloth (and Losey wasn't even British). Radford doesn't have that talent. The essence of high style is obliquity and suggestion, but this movie has been made with a blunt, overexplicit hand. The filmmakers seem afraid that someone might not *get* it (Americans, maybe?). *White Mischief,* which should have been vicious and funny—an early Evelyn Waugh novel on film—is instead conventional, pompous, and lazy, a smug example of the smug horror it's putting down.

Without a doubt, the source material is juicy stuff. The movie is set in Kenya in the early forties, a little more than a decade after the heroic and idealistic adventures chronicled in Isak Dinesen's *Out of Africa.* The characters in *this* story are not classically educated great white hunters or earnest seekers after enlightenment. On the contrary, the aristocrats, plutocrats, and café-society refugees who gathered in the legendary Happy Valley in the hills outside Nairobi were a collection of wicked little beasties, pleasure seekers escaping the war. Many of them were throw-outs from good and great families, sent off to Africa years earlier to avoid further disgrace. In Kenya, they re-created English country life, but on a grander scale, and without restraint. They bought vast properties, built huge "cottages" on them, got others to do the planting and farming, and spoiled themselves rotten.

Between cocktails, they played polo, croquet, golf, backgammon, bridge (except for the polo, an extraordinarily boring group of games); they hunted, substituting the jackal for the hound; they experimented with cocaine and heroin; they screwed one another's wives and husbands and either ignored their children or managed not to have any. Philistines and wasters, they generally avoided the responsibilities of government—indeed, avoided any responsibilities at all that might have softened their habits into something like humanity.

They were truly disreputable, but they probably caused little serious harm to anyone but themselves. (People rigorously devoted to pleasure rarely do.) At the time, however, Englishmen back home, enduring rationing and the blitz, worked themselves into a high state of indignation over Happy Valley's dissolute ways. Its secret life became public in a blaze of newspaper headlines: On January 24, 1941, Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing cold fish Sir "Jock" Delves Broughton (Joss Ackland), who was some 30 years older than his wife, was then tried for the murder and, despite considerable damning evidence, acquitted by a gentlemen's jury. Over the years, a fair number of intelligent Englishmen have inexplicably become obsessed with this unsolved murder, and in 1982, a very capable journalist, James Fox, building on research initiated by the literary critic Cyril Connolly, brought out his re-creation of the events, *White Mischief.*

Fox is right, I think, in assuming that the creatures of Happy Valley form a bestiary suitable for amusement. Unlike the Anglo-Indians so bitterly hanging on to power in *The Jewel in the Crown,* these men and women aren't worth grieving over. Fox's book is somber yet elegantly written—a high entertainment. The movie, on the other hand, tries for a tone of cracked elegy and romantic tragedy. Sarah Miles, who has a minor talent for weirdly disconnected line readings, has been set up as the high priestess of a splendid but fading way of life. She plays the druggy Alice de Janzé, first seen at a polo match

Photograph by Sarah Quill.

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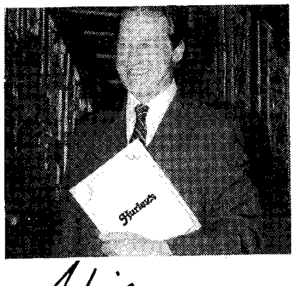

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with a huge snake draped around her neck. "You wouldn't by any chance have a chocolate-covered lobster?" she inquires at the club. Miles sings—not once but twice!—a pathetic little alphabet song itemizing the follies of the group. Walking around with a glazed eye and a dirty smile, she tries hard to be outré and lewd. Her posing is emblematic of the movie's torpor and failure.

Like many of the leading ladies of the colony, Alice has been a lover of Josslyn Hay's. But then the stunning Diana Broughton appears on the scene. Diana has just married Broughton (for his money), so her taking up with Joss couldn't be more cruelly timed. Briefly, the movie comes to life (even the English can't fail with this kind of trash). Ah, the fateful mating of two magnificent-looking, amoral creatures! Greta Scacchi enters the ocean where Dance is swimming and insolently drops her bathing suit—a scene that should raise the blood of anyone less fatigued than the people in this movie. Lying around naked, she is sumptuously beautiful; Radford (rightly) feasts on her perfection. But she's a rather tight, impersonal actress, and her scenes with Dance are too conventionally romantic. The filmmakers appear to be saying that this was the real thing at last—not a dalliance but true passion—but they don't give us enough of Diana and Joss together to prove their point.

In any case, it's a dull error to make these two gold-digging narcissists so straight. Dance is introduced as "one of the most amusing men in Africa" and is then given nothing amusing to say. Surely Erroll, as Dance plays him, could not have "rogered every girl in the colony." Dance is tall, broad, with a small, arrogant mouth—he looks the part—but he lends the character his own dignity and reserve, and the role goes flat. The script calls for him to sound regretful and apologetic, as if he had been meant for better things but had mysteriously slipped off the track. The real Lord Erroll was not meant for better things. He was a man who would visit a married couple and say to a child who was running about, "Come to Daddy." This is vile, but also extremely funny. A hero doesn't talk that way, however, and the filmmakers wanted a hero—a man redeemed by love.

Even before the murder, the movie's attention shifts to the lonely, betrayed Jock Broughton. Fully aware of the affair, the chilly Broughton plays the perfect gentleman, even though he's seething inside. Is he planning murder and just pretending to be a good sport? Or is he genuinely self-sacrificing? This question may be of some moment to the English, who fuss a great deal over proper behavior in adultery. For anyone else, the issue is absurd. And how to film it? Resolutely, in scene after scene, Broughton sits alone at his dinner table. Fascinating stuff. The heavyset Ackland, a fine actor with a huge voice, has to internalize so rigidly that we register his mental tremors by the flicker of his pencil-line moustache.

White Mischief is pretty, but Radford doesn't do anything with the camera, and his compositional skill is elementary. There are some casual things that work —I laughed when the aristos shoot at pineapples, nearly clipping the African servant setting them up. But the movie ends with a piece of flaming idiocy—a cocktail party in a graveyard, a sunset-of-the-British Empire bit done as creepy irony. The sun, of course, never *rose* on these particular people. The movie says that they are selfish, vicious, murderous, but in truth the worst thing about them is that they are almost completely inane. Radford and Gems can't give up on folie de grandeur and dwindling-Empire nostalgia. *White Mischief* should probably have been done by a revived Monty Python troupe, performing half in drag, as a burlesque comedy.

HAS THERE EVER BEEN A FUNNIER GHOST than Michael Keaton in **Beetlejuice**? Keaton has a face the color of Kaopectate, blackened teeth, disgusting hair; he wears voluminous coats, like Ed Wynn, and his voice is guttural yet eager. There's nothing depressed, dolorous, or retiring about him. On the contrary, he advertises his services on television and rises from the grave to help a lovely young dead couple that hasn't had much success in the poltergeist line. He's a ghost as a cheap, lewd comic or salesman—obnoxious, untrustworthy, but endlessly resourceful.

Nothing in *Beetlejuice* is scary, but the movie gives us one jolt after another—startling explosions of energy. It's like a ghoulish, brightly colored pop-up book with a satirical edge. Tim Burton, the director of *Pee-wee's Big Adventure*, consistently stays ahead of the audience—sometimes too far ahead. Burton creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the logic of wonder and fantasy, and then violates the logic and throws in something funny from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort or other but at this point too impatient to bring order to the brilliant profusion of his ideas. The movie goes at the pace of a Robin Williams monologue; it's a little hard to follow, weakly plotted, and it treats its own rather obscure jokes as cult material—old friends hauled out for the knowing. *Beetlejuice* is probably the wildest movie to become a smash hit in years, a happy event that suggests the big audience has a lot hipper taste in comedy than it does in action and drama. ■

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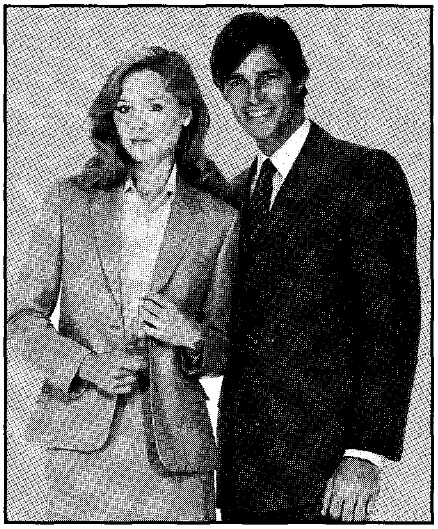

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RATTLING GOOD

"...Leading his own City of Birmingham Symphony, Simon Rattle can be called the genuine article, here for the long run..."

AT HOME AWAY FROM HOME: *Rattle's New York programs were conventional, the music exciting.*

"MOST OF THE TIME I'M A LOUSY GUEST conductor," **Simon Rattle** cheerfully tells interviewers, and he knows best. Three years ago, Rattle made his New York debut—two disappointing concerts as guest maestro of the Los Angeles Philharmonic—and those who had loudly hailed him as Britain's most charismatic podium personality since Sir Thomas Beecham suddenly stopped shouting. But wait. That must have been somebody else. The real Rattle came to town not long ago leading his own band, the City of Birmingham Symphony Orchestra, and the hosannas started up again, this time louder than ever.

And with good reason. On the basis of these impressive concerts—not to mention more than two dozen recordings for EMI and a set of healthy musical priorities that puts him squarely on the side of the angels—Rattle can now be confidently called the genuine article: a musician of unusual communicative gifts, and definitely here for the long run. His audiences during this visit sensed as much. Obviously, something out of the ordinary has arrived on the scene when a provincial English orchestra, staffed by players whose average age is 31 (a third of them women) and headed by a conductor not much older, can sell out Carnegie Hall one night and Avery Fisher Hall the next.

These were special occasions and unlikely to be repeated anytime soon, since Rattle clearly is in no rush to grab it all at once. He turns down nearly every glamorous offer that comes his way, from the Berlin Philharmonic to the Metropolitan Opera, preferring to work quietly at home with his orchestra, and to develop his distinctive musical character. That may partially explain his mystique as well as the appealing freshness and immediacy of his interpretations. But there's more to it than that—after all, Zubin Mehta and James Levine have not been gadabouts either, at least when compared with most of today's super-conductors.

Rattle has always made the "wrong" career decisions, but his stubborn insistence on doing things his way always seems to pay off eventually. I can think of one typical example that must have been particularly significant for him: In 1980, 24 years old and already in demand, he put music aside for a year in order to do postgraduate work in English literature at Oxford. That might not have been a very smart move for a young conductor just beginning to be noticed, but it was a logical and consistent one for this maverick spirit. Surely the fine quality of his mind and musicianship is the better for it now that he's 33.

It was a shame that the programs for Rattle's two concerts had such a conventional cast, barely suggesting the breadth of his musical tastes or his knack of making unusual and contemporary scores palatable to the most conservative listeners. The music certainly showed the orchestra off to excellent effect, but Rattle was prepared to offer more challenging fare, had it been wanted. Boston, for instance, gladly heard the Birmingham musicians play the last three Sibelius symphonies in sequence. That provocative but hardly avant-garde piece of programming was vetoed by both Carnegie Hall and Lincoln Center as inappropriate and too risky for New York audiences.

We were given the Sibelius Fifth and Seventh symphonies on separate evenings, however: rugged, broodingly assertive, surefooted statements, each shaped into one huge, cogently organized arch of sound. Few would claim that the City of Birmingham Orchestra competes with the Berlin or Vienna Philharmonic in terms of instrumental virtuosity and ensemble brilliance, but Rattle asked for nothing that his musicians could not deliver. The playing was consistently disciplined and frequently of great beauty, the soft passages especially—not many orchestras produce pianissimos so delicate yet so focused and firmly centered. The eloquence, dignity, and power of these performances might have persuaded even the most adamant anti-Sibelian that the composer's symphonies are major works after all.

The Fifth Symphony was the highlight of the Carnegie Hall concert, which contained at least one novelty: a recent work by Robin Holloway called *Seascape and Harvest*. A 45-year-old British composer, Holloway would seem to be the natural successor to the late Sir Arnold Bax, another self-proclaimed "brazen romantic" who was not afraid to paint colorful sound pictures using expansive melodic gestures and the most luscious instrumental textures. Yes, I suppose the reminiscences of Mahler, Elgar, Debussy, Strauss, and all the rest are rather obvious; but to Holloway, those role-model composers belong to a still-living tradition, one that he responds to instinctively and with superb craftsmanship. Besides, this is exactly the sort of exuberant, heady score that plays right into Rattle's

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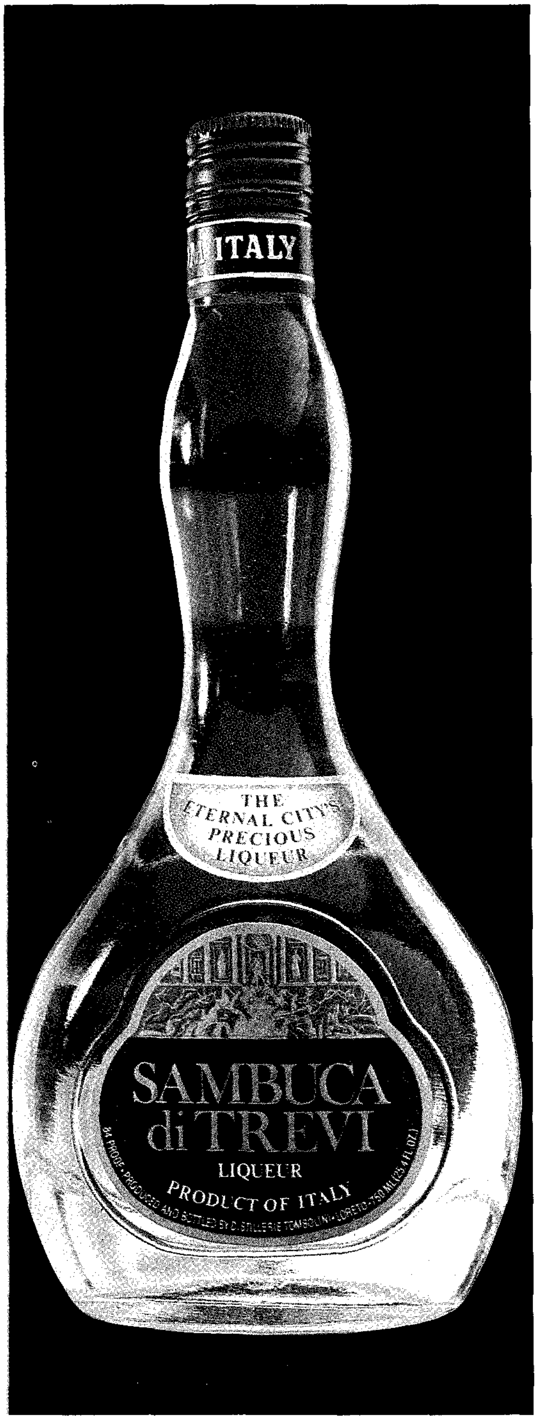

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As the waiter brought her coffee, a young Italian hesitated at her table. "Signorina. May I?" A gesture indicated *the empty chair and the full restaurant.* She nodded, distantly. "Due Sambuca di Trevi, Con Mosca" he, to the waiter. To her, "I hope you will allow me…" When the aromatic liqueur was set before them, the waiter also placed a dish of coffee beans.

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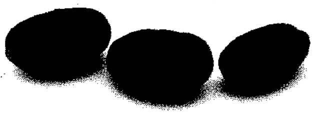

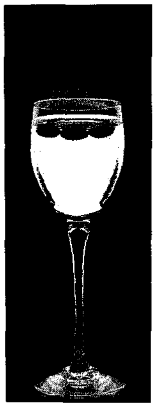

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hands. I would have preferred to hear it a second time rather than put up with Alfred Brendel as he pecked out Beethoven's Fourth Piano Concerto.

In addition to the Sibelius No. 7, the Fisher Hall concert included Haydn's seldom-heard Symphony No. 70, one of the composer's most original inspirations, with a surprise on every page to tickle the ear—if it had a nickname, conductors would probably program the piece more often. Beecham, who had a way with Haydn, never discovered this engaging score, as far as I know, but the bubbling warmth and wit that gave such character to Rattle's civilized interpretation recalled that master's touch. Next came Stravinsky's *Petrushka,* tangy as a ripe persimmon; Ravel's *La Valse,* sinuous and decadent as one could wish; and more Stravinsky for encores: the *Scherzo à la Russe* and the "Lullaby" and "Finale" from *Firebird.* All of this familiar material may have been chosen to provide a showcase for Rattle and his orchestra. But why complain about display goods so lovingly polished and presented with such musicianly care? No one could have left either concert feeling shortchanged or doubting the talents of this remarkable young musician.

CONDUCTORS WHO SHARE RATTLE'S HOMING instincts are never likely to turn up very often in New York—**Wolfgang Sawallisch,** for example, made a recent guest appearance with the Philadelphia Orchestra in Carnegie Hall, his first hereabouts in many years. Sawallisch busies himself mainly in Munich, where he is music director and general director of the Bavarian State Opera. Like his Metropolitan Opera counterpart, James Levine, he is also a wonderful pianist who enjoys accompanying singers and performing chamber music, although in this country he almost never appears in those capacities, either—a pity, because I have never heard this modest, low-key, all-round musician give anything but searching and satisfying interpretations.

That said, Sawallisch's program with the Philadelphians might have risked exploring more adventurous territory, but no matter. Dvořák framed the evening—the *Scherzo capriccioso* to start off and the *New World* Symphony to conclude—and these well-worn scores have seldom sounded so rich, vibrant, and chock-full of musical vitamins. Such warmhearted and beautifully judged performances can only remind us of all the reasons the pieces became so popular in the first place. In between, Sawallisch collaborated with the pianist Peter Serkin, a kindred spirit in Mozart's Concerto No. 16 (K. 451) and Stravinsky's spiky *Movements.* This, at least, was a thought-provoking juxtaposition, and the two musicians relished every note. ■

Dance/Tobi Tobias

NIGHT THOUGHTS

> "...The message of *Counterswarm* is dredged up from a world view, eerie and chilling, at the core of Taylor's psyche..."

Paul Taylor IS IN THE HABIT OF CREATING two new works a year for his company. More often than not, one of these is a "pretty," idyllic piece, while the other is dark, weird, or both. Taylor's is a Blakean vision, shuttling between the terminals of heaven and hell. This season's sinister work, *Counterswarm,* to a hornets'-nest score by György Ligeti, is a lulu.

COLORS: *The Paul Taylor dancers—warring groups in his new work* Counterswarm.

It starts off innocently enough with references to early modern dance. The opening tableau of a mound of bodies and subsequent swarmings and whirrings of arms and hands suggest Doris Humphrey's *Life of the Bee.* The dancers' exotic turbans and harem pants seem to refer to Ruth St. Denis's picturesque orientalisms. But the deeper you get into the dance, the more Diaghilevian images assert themselves. The lushness of Santo Loquasto's costumes—one group red, the other purple, corded with gold—and the increasing sensuousness of the movement recall Bakst's voluptuous designs. Suddenly you realize Taylor has conjured it all, as he's done brilliantly before, from photographs of Nijinsky.

The vocabulary for *Counterswarm* seems to orginate specifically from Nijinsky's performance in two works created by Fokine for the dancer's unique physical genius. The first is the solo *Danse Siamoise,* in which many small angularities are set athwart one another (the direction of the glance, for example, against the thrust of the head) to achieve a complex and subtle balance. The second is the legendary *Schéhérazade,* which imposes curve upon curve until the body looks as if it had been sculpted in pure flesh, without reference to bones.

If the movement material of Taylor's piece has been miraculously projected from Druet's luminous photographic record (you can see these pictures in Lincoln Kirstein's *Nijinsky Dancing*), the action and, if you will, the message of *Counterswarm* are dredged up from a world view at the core of Taylor's psyche. (I'm guessing with the help of the choreographer's memoir, *Private Domain,* and a quarter century of his dances.) This outlook, eerie and chilling, is rendered all the more terrible by being presented, as Taylor's night thoughts usually are, without the vehemence of moral judgment but with deadpan calm.

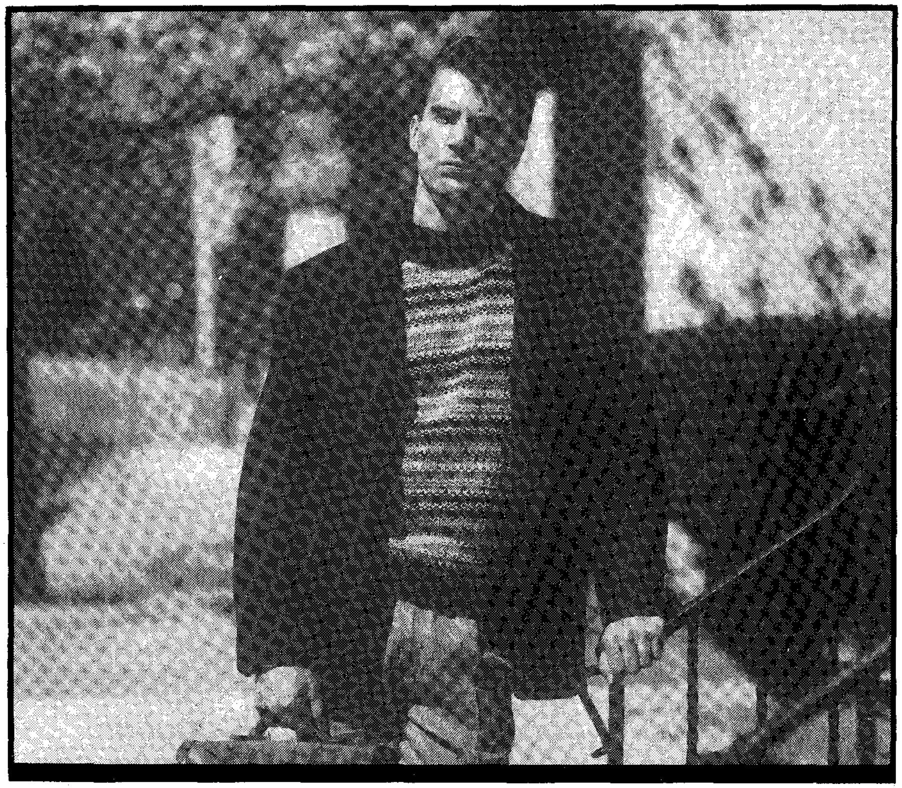
The opposing groups of *Counterswarm* are two warring strains of the same species, their existence driven by a single purpose: cross-mating. The queen of the red sector (Cathy McCann) is an insatiable predator, while the male leader of the purple faction (Christopher Gillis) is desperately diffident. Every move in his solo is designed for self-concealment. James Thurber could have made this situation bitterly amusing; Taylor's rendering of the involuntary but inevitable coupling evokes in us a profound physical revulsion disturbingly paired with an awareness of uncanny beauty. This last is abetted by Jennifer Tipton's lighting—plush darknesses giving way here and there to a dull golden glow.

This season's celestial offering is nowhere near as effective. Taylor recalls auditioning for Juilliard and not knowing if he should present himself barefoot, as the modern dancer he was, or in the ballet slippers that were de rigueur for the classical crowd. He settled on socks. His new *Brandenburgs,* set to two movements of Bach's Sixth plus all of the Third, fails, in part, through a similar ambivalence and occasionally displays the same ingenuous charm.

The main figures in the dance—a man (Christopher Gillis) and three women (Susan McGuire, Kate Johnson, Cathy McCann)—wear classical white practice clothes girdled with gilt; their demeanor is radiant and serene. They look like a latter-day muster for Balanchine's *Apollo,* and that ballet is glancingly but unmistakably paraphrased at a number of points. But this is modern dance, remember, so mere mortals get to be represented too—hence the chorus (shades of Martha Graham) of five male votaries who flank and circle the lovelies, offering up gestures of adoration and obeisance. For the most part, the choreography operates by co-opting stock classical steps and alternating (or, somewhat more interestingly, undermining) them with standard modern-dance moves. Gillis, for example, strikes a Winged Mercury attitude of beatific purity, then matter-of-factly tips his elegantly uplifted torso until it is parallel with the floor.

Taylor, who thrives on self-contradiction, might have done much with these head-in-the-clouds, feet-on-the-ground circumstances, but this time his heart just doesn't seem to be in it. His lack of conviction, apparent in his mechanical use of the dual vocabulary, is even more evident in the fidgety structure of the piece. A soloist or a cluster appears, makes a brief statement rich (well, at

Photograph by Beatriz Schiller.



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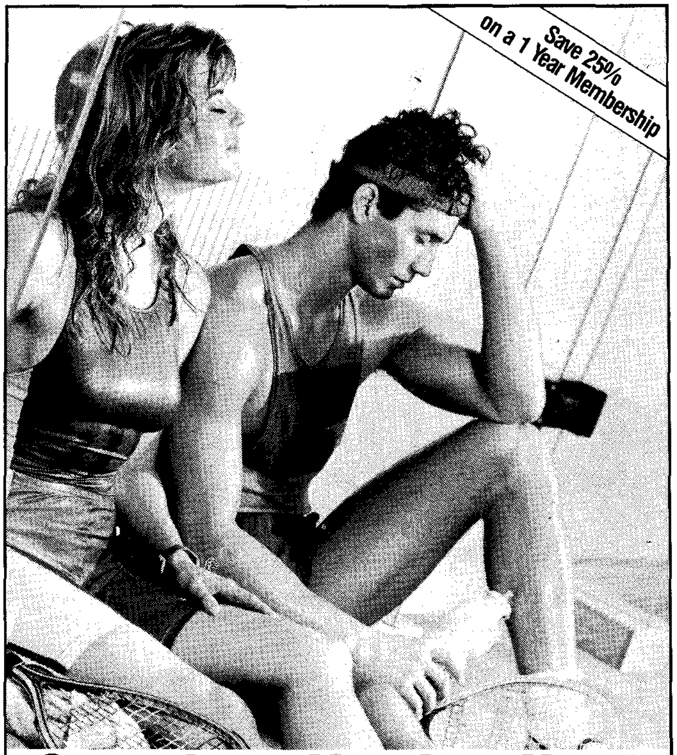

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least comfortably off) in possibilities, then promptly disappears. Not one dance idea is sustained to the point of development, let alone a satisfying resolution. Even the plum passage—a solo for Gillis in which movement is defined not as locomotion but a as series of melting postures—is abortive. Taylor seems to have created this work with his mind on something else—perhaps his commission from the New York City Ballet, about to be unveiled in that company's American Music Festival.

THE JOFFREY BALLET OWES ITS DISTINCTIVE character to the vision of its founder, who died last month, far too soon, at the age of 57. That vision was a composite of ardent, unquenchable desire and myriad interlocking gifts. The least of **Robert Joffrey**'s several talents was for choreography, though he will be remembered for the multimedia *Astarte*, which caught the *Zeitgeist* of the sixties, and for the charm and wit with which he evoked the ballerinas of the Romantic era in *Pas des Déesses*. Dance-making was only a sometime occupation for him; he was far more interested in cultivating and preserving the choreographic efforts of others.

The Joffrey built its popular, and very salable, image from dances full of surface thrills, which were steadily provided by Gerald Arpino. But the distinguished aspect of its repertoire was Joffrey's "private collection"—an eclectic anthology of twentieth-century classics that ranged from creations of the Diaghilev era, through works by Kurt Jooss, Agnes de Mille, and Jerome Robbins, to the largest representation in this country of Frederick Ashton's ballets. The new was almost equally compelling to Joffrey, and he staked his company's resources and reputation on iconoclastic talents such as Twyla Tharp, Laura Dean, Mark Morris, and William Forsythe long before the mainstream declared them modish.

Joffrey's eagerness and astuteness about ballets was matched by his keen eye for dancers. He could ferret out possibilities in an undeveloped adolescent, imagine what that particular body and soul, properly nurtured, might achieve. He was a born teacher and a tireless coach. Faithfully, night after night, he'd watch his company's performances from the audience, then whisk backstage in the intermission to show a dancer precisely the alignment of knee and shoulder, the force and timing of the closing arm that would make the multiple pirouettes swifter, cleaner, surer the *next* time. His instructions were, typically, precise as a scientist's, encouraging as a parent's.

His unabashed adoration of dancing—its lore, its practitioners, and the transcendent miracle of performance—remained that of a child. It came to him very young, and he never lost it. ▬

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TOO MANY MURDERERS

"...Even when these Macbeths embrace, they seem to elude each other, as that imaginary dagger eludes Macbeth's grasp..."

SINCE **Macbeth** IS ONE OF SHAKESPEARE'S shortest plays, I don't see why the current staging saw fit to cut several characters, a fair number of lines, and lots of action (notably in the martial sequences); but, then, why stop at halfway measures when the entire ill-conceived and shoddily executed project could as easily have been dispensed with? One might, at best, say that it sounds better than Papp's recent Shakespearean ventures, but that is like declaring hanging superior to drawing and quartering.

The Sunday *Times* article on the unholy genesis of this production (even though one could easily divine that it didn't chronicle the half of it) was further proof, as if the pudding itself weren't enough, that inept producers such as Barry and Fran Weissler and the Canadian Garth H. Drabinsky of Cineplex Odeon (not content with what he has done to our film scene) hadn't the foggiest Highland notion of what they were up against. It is, first of all, risky business to cast a couple of stars as famous for their contentiousness as for their talent. But if Christopher Plummer and Glenda Jackson it was to be, some director of international stature and, preferably, athletic prowess was needed to wrestle them down.

VILLAINY IN THE HIGHLANDS: *Glenda Jackson and Christopher Plummer in* Macbeth.

Kenneth Frankel, the initial director, though a perfectly fine No. 2 man at the Long Wharf, was not the man for such a *Macbeth,* especially with the producers granting him only two and a half weeks' rehearsal time. Again, Tony Walton is a splendid set designer for such things as *The House of Blue Leaves* and *Anything Goes,* but in *Macbeth* anything does not go. One gathers that his cluttered jungle-like setting hampered the action; but his posthaste replacement with Daphne Dare is no solution—a few gray steps and some flown-in panels (a movable famine) that must make do for in- and outdoors, including battlefields, throne rooms, castle ramparts, the witches' cave, etc., as they did for another play in London, whose designs Miss Dare hurriedly recycled. That's worse than the funeral baked meats' coldly furnishing forth the marriage tables.

Then Frankel was replaced by the able Shakespearean director Robin Phillips; but he was apparently given promises not fulfilled by the producers, handed a cast that (despite sundry dismissals and replacements) wasn't what he wanted, and had other commitments impinging on his time. Zoe Caldwell, the actress and occasional director, was brought in next and seems to have made substantial changes. But *Macbeth,* of all plays, cannot be staged by a consortium. When Malcolm's English army awkwardly flanks Macbeth's castle and faces the audience without sporting so much as one twig of Birnam Wood, and proceeds to sway back and forth in the dark while other things are going on above, it seems to be marking time until a fourth director arrives to pull things together.

And can you imagine a *Macbeth* without a fight director? Were the Weisslers trying to save money? Or did Plummer feel too old to brandish swords? Or was this a concept—a static *Macbeth,* like an opera performed in concert, which almost everything about it suggests? For example, Young Siward rushes up to Macbeth and is perforated with one swoop; presently Macduff hacks down Macbeth with two blows—in silhouette, no less. The only thing this cuts down is the heroic stature Macbeth is supposed to regain in his final hour. But nobility of any kind is scarcer here than toes of frogs and howlet's wings.

Much as I would like to, I can no longer delay discussing the performances. Christopher Plummer has been one of the age's major, albeit inadequately exploited actors. When I caught his Macbeth at Stratford, Ontario, over a quarter century ago, he seemed a bit on the barnstorming side, but, my, what fierceness, what bravura, what *beauté du diable* was there! Now, at 60 or 61, he still looks mighty handsome, but also worn, jaded, a bit untrim and with a somewhat rolling gait (perhaps exacerbated by a leg injury). His still-imposing voice sounds weary, and though he delivers his speeches intelligently and restrainedly, there is too much restraint, an often too deliberate pace sporadically contradicted by a hurry to get it all over with. As for Glenda Jackson, she looks better than she has in a long time, although her red gowns and hair and vaguely Grecian hairdo make her look more like a Medea than a Lady Macbeth. She moves with admirable sinuosity and is generally controlled, but her voice tends to seesaw in an unseemly singsong, which, after a longish while,

Photograph by Robert Ragsdale.

begins to sound like congenital sarcasm.

Let's face it, though: Ken Tynan was right when he insisted that the Macbeths be played by young actors whom a combination of youthfully vaulting ambition and sexual excitement with each other keeps egging on. These Macbeths, however, look old enough to know better, their ambition vaulting with a cane rather than a pole, and there being little evidence of physical or any other kind of attraction between them. Even when they embrace, they seem to elude each other, as that imaginary dagger eludes Macbeth's grasp.

In the raggle-taggle supporting cast, only Randle Mell as Malcolm stands out, well-spoken and of noble bearing. But must he look so pasty-faced and keep pointing with his index finger as if in training to become a signpost? Alan Scarfe, the fifth actor to play Macduff, is particularly bad, moving stiffly, speaking uninflectedly, and sneering most of the way—although he does manage the sublime scene of the news of his family's murder passably. He is followed closely by the usually likable Jack Gwillim's creakily wooden Duncan, who seems on the verge of death without the least outside help, and by Paul Shenar's Banquo—flimsy, smart-ass, with a near-punk haircut, and coming across barely older than his son, Fleance. I don't think I have ever seen a bad Ross—a marvelous part—but Philip Kerr comes close to being a totally unsympathetic one. Most of the young actors are best left unmentioned, and casting Jeff Weiss in four parts is less like cutting corners than one's throat.

The witches, one of whom Weiss is, are especially unimpressive, though Tanny McDonald's voice would be compelling if the weird sisters weren't so wired as to be in another, more overamplified play. They suffer especially from poor staging and costuming; Annette Helde, with her up-to-date boyish haircut and bared bosom, even suggests a performance artist. Neither Patricia Zipprodt's indecisive costuming nor Marc B. Weiss's stereotypical lighting is up to its gifted designer. And a singularly irresponsible audience seemed to come and go at will and laugh in all the wrong places, though the production is partly to blame. Theatrical superstition holds that dark powers hound every *Macbeth;* here they were forestalled by the production itself.

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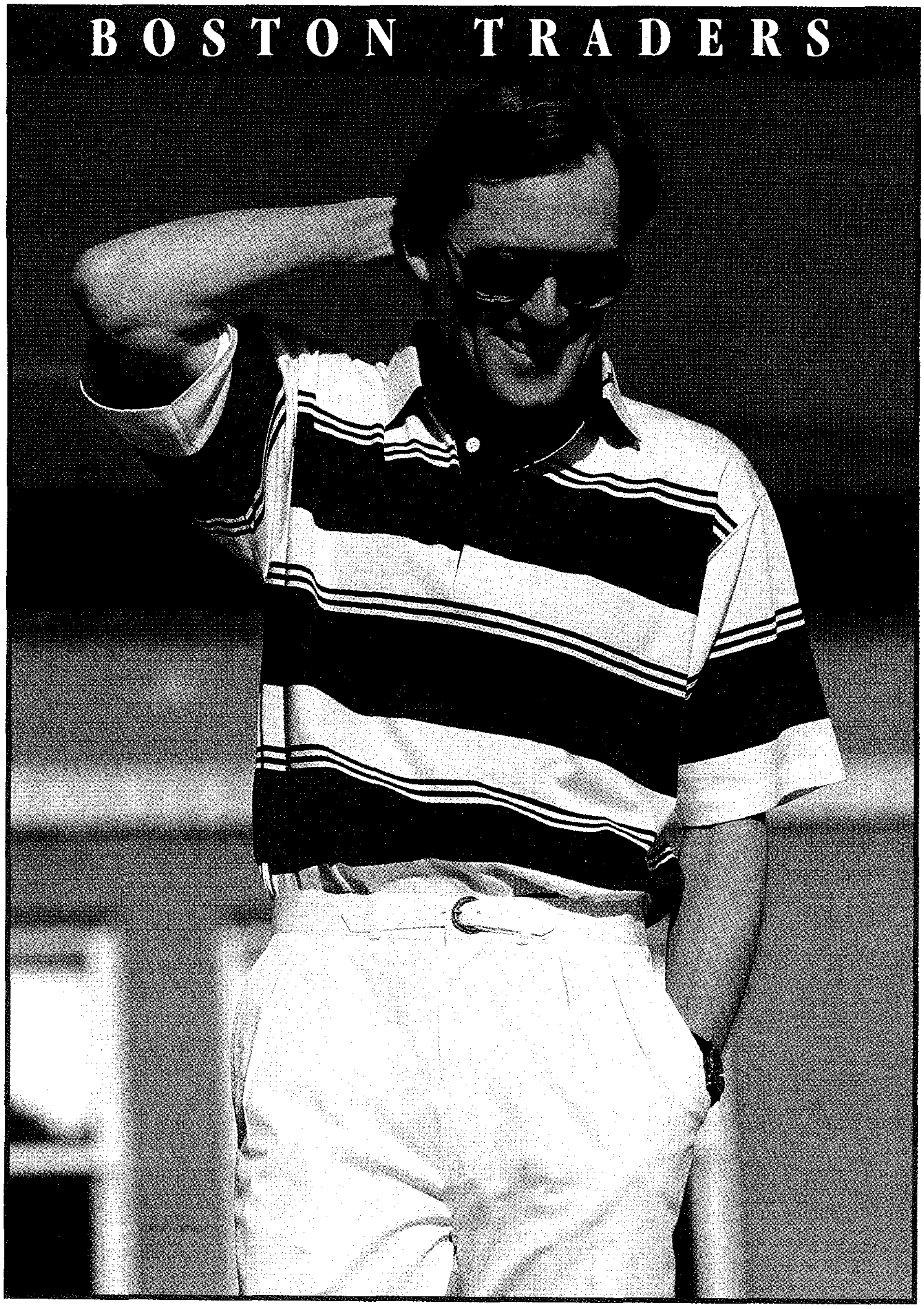

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piles of neatly tied-together mail await him: pink from his girl, various colors from his sexually predatory female agent, his with-it black friend in television, his blue-collar father—not to mention the phone, gas, and electric companies, the IRS, aggressive requests for magazine-subscription renewals, and assorted junk mail. These letters are sung and danced out, with Alex sometimes joining in, although he connects only fictively with his correspondents.

It probably sounded better on paper, for it doesn't work even as an epistolary musical: The correspondence is all one-sided, and there is no development until a quick, facile ending. Meanwhile, the sung-and-danced missives are either too coyly gimmicky or blatantly mundane. Michael Rupert, who wrote the music and plays Alex, is the archetypical boy-man, no better when he is typical than when he is arch. The set and projections, by Gerry Hariton and Vicki Baral, do some clever things, and Andrew Cadiff, the director, has thought up some ingenious ways for the letter writers to pop in or out; but both the book and lyrics by Jerry Colker and the tunes by Rupert in a variety of pop styles are strangely reminiscent of Sondheim and especially of his clone William Finn, our authors being epigones' epigones.

Rupert is a curious blend of Paul Newman and Ray Bolger, but without the charm of either. He has a kind of deliquescent intensity and heroic goofballishness that are meant to be endearing but border on the mawkish. Among a fairly competent but severely limited supporting cast, only Louise Hickey really impressed me; in a variety of small roles, she is letter-perfect.

WE ARE ALL SUSCEPTIBLE TO SOME KINDS of foolishness; one of my foibles is the corny Latin American musical revue, which doesn't come any cornier than **Oba Oba,** from the country where the nuts come from. There are pretty, seminude girls; muscular male dancers; brash or cajoling Brazilian melodies, expertly played on a variety of familiar and outlandish instruments. It is all armchair tourism of the tawdriest kind, but it is fun, and, in the second act, there is dazzling acrobatic dancing and acrobatic music-making: sounds coaxed by the most deviously virtuosic means from unlikely strings and tom-toms, often amid spectacular leaps and contortions. There is archaic humor and farcical sexuality, and though I didn't much care for the obstreperous lead singer, Eliana Estevão, I liked the virginal Nilze Carvalho as much as some of the bare-breasted and endlessly leggy beauties such as Rosemary Silva and Olga Maria. And then there are those unleashed capers of the men. But don't go expecting Villa-Lobos. ■

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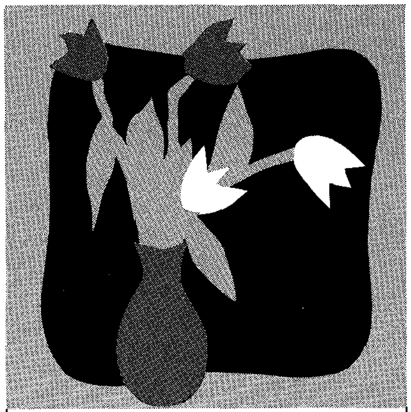

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SALES & BARGAINS

BY LEONORE FLEISCHER

SPORTSWEAR FOR MEN

A FAMOUS DESIGNER OF YOUTHFUL men's wear is having a showroom sale of cotton shirts, sweaters, and pants. Shirts (sizes S–XL; most are oversize) include: homespun weaves, retail $40, here $15; poplins, retail $55, here $25; short-sleeved striped sateens, retail $65, here $25; short-sleeved knit polos, retail $36, here $15. Sweaters (sizes S–XL) include: intarsia-patterned and cabled pullovers, retail $95 and $55, respectively, here $50 and $25; hand-knitted cable-stitch striped pullovers, plaid crew-necks, or cable-stitch tennis sweaters, retail $120, $175, and $125, respectively, here $50, $50, and $25; cotton-terry cardigans or pullovers, retail $60, here $25. Pants (waist sizes 30–38) include: cotton seersucker or plaid, retail $67.50 and $75, respectively, here $25; linen-and-cotton-blend pants and shorts, retail $90 and $57.50, respectively, here $25 and $15; and more. Cash only; all sales final. *Jeffrey Banks, 1384 Broadway, at 38th St., twenty-fifth floor (302-8610); Wed. and Fri. 10 a.m.–4 p.m. and Thurs. till 6 p.m.; 4/27–29.*

FLOOR SAMPLES

ALL OF THIS FURNITURE IS ONE-OF-A-kind floor samples, at prices way below retail. For example: Baker's double-pedestal mahogany dining table, retail $7,995, here $4,175; three-piece gray high-gloss mica-and-mirror wall unit with curved ends, retail $4,950, here $2,950; Century three-piece multicolored shadow-stripe sectional sofa, retail $7,050, here $3,850; antique brass-and-glass extension dining table, retail $2,050, here $1,425; 48-in. double-bull-nose round dining table with matching buffet, retail $6,850, here $3,450 for both; Thomasville solid-oak dining-room set (table, six chairs, and breakfront), retail $6,415, here $3,895; Hickory country French oak and oak-veneer dining-room set (table, six chairs, and breakfront), retail $7,760, here $5,250; Thomasville three-piece contemporary wooden wall unit, retail $4,170, here $2,695. Delivery additional. M.C., V. accepted. Checks accepted; merchandise held until they clear; all sales final. *Dorchester House Furniture Co., 45 West 25th St., third floor (684-5665); Tues.–Thurs. 10 a.m.–6 p.m. and Fri. and Sat. till 4 p.m.; 4/26–30.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

CLOSING SALE

THIS WOMEN'S-WEAR STORE IS HAVING a closing sale on clothing in sizes 4–16. Danny Noble blue rayon tops, skirts, and pants, were $86–$103, now $43–$51.50; Stefano Studio striped silk skirts, pants, and crop tops, were $84–$107, now $63–$80.25; Kymio black rayon dresses, were $118–$156, now $59–$78; Controll floral-print rayon shirts and pants, were $75, now $37.50; Controll jackets, were $180, now $90. Separates in black, khaki, or salmon linen: tops, were $86–$133, now $64–$99.75; skirts, were $72–$89, now $54–$66.75; pants, were $103, now $77.25. Soft rayon separates in pale colors, were $70–$165, now $35–$82.50. Also, fall and winter leftovers, now $30; costume jewelry is 25 percent off; jewelry with semi-precious stones is 50 percent off. Checks accepted; no credit cards; all sales final. *Sedona, 212 Park Ave. South, near 17th St. (995-2388); Mon.–Sat. 10 am.–7 p.m. and Sun. noon–6 p.m.; through 5/15.*

WOMEN'S BLOUSES

HERE ARE ATTRACTIVE SAMPLES AND overcuttings of women's blouses in sizes 4–14. Short-sleeved silk jewel-neck blouses in floral or nautical prints, retail $120, here $35; short-sleeved silk camp shirts in solids or stripes, retail $75, here $28; assorted short-sleeved linen blouses in various styles, retail $60–$80, here $22; long-sleeved linen shirts in ten colors, retail $96, here $30. Also, a group of 23-in. houndstooth-check skirts (sizes 6–12) in silk-rayon-wool blend, retail $96, here $32; 32- or 36-in.-sq. Italian silk scarves, retail $60–$80, here $10–$30. Cash only; all sales final. *Sherbrouck, 280 Madison Ave., at 40th St., second floor (686-5744); Mon.–Thurs. 9 a.m.–6 p.m., Fri. till 4 p.m., and Sun. 11 a.m.–5 p.m.; through 5/1.*

MARBLE HALLS

MARBLE AND CERAMIC TILE ARE REDUCED here. Imported 12-by-12-in. marble tiles are available in many colors (prices below are per sq. ft. and do not include installation). Whites include: Bianco Venato, was $6.85, now $4.95; Carrara, was $6.95, now $3.95; Calacata Oro, was $8.25, now $6.45. Beiges include: Botticino Classico, was $7.25, now $5.35; Emperador Dark, was $7.25, now $5.25;

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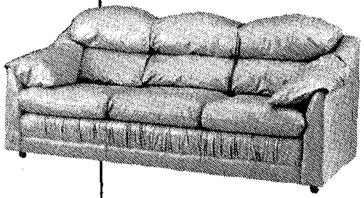

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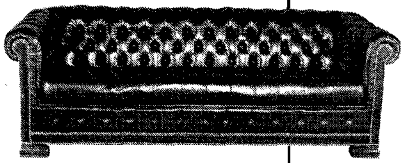

Every style and fashion will be on view from traditional through Bauhaus, Breuer, le Corbusier, Mies van der Rohe, up to and including the latest post-modern statements from Milan, Paris, Cologne, Toronto and the major design centers of the USA. Meet some of the designers and manufacturers and let them answer your questions about leather home furnishings.

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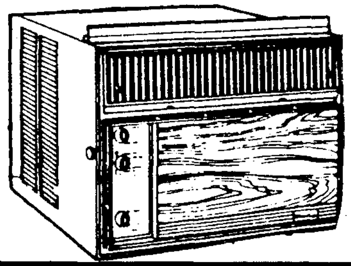

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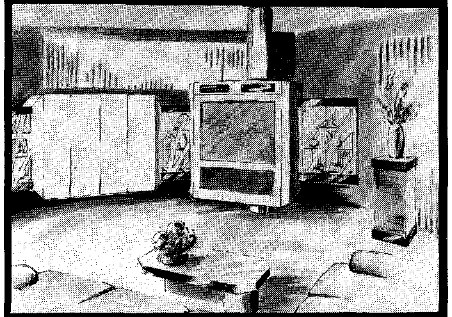

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Travertine Light, was $7.35, now $4.50. Reds and roses include: Rojo San Marino, was $7, now $5.10; Breccia Pernice, was $8.35, now $6.55; Perlino Rosato, was $8.75, now $6.75. Greens include Verdi Alpi, was $9.85, now $7.95. Blacks include: Negro Marquina, was $7.25, now $5.40; Portoro, was $12, now $10.50. Floor tiles include: 9-by-9-in. Spanish terra-cotta, was $3.70, now $2.75; 12-by-12-in., was $4.25, now $3.25; 8-by-8-in. Brazilian, were $2.89, now $1.99; and more. Also, custom-designed countertops, tables, vanities, planters, fireplace mantels, floors, and walls, all 15 percent off. M.C., V., checks accepted; all sales final. *City Tile, 425 West 46th St. (664-0297); Mon.–Fri. 9 a.m.–5 p.m., Wed. till 7 p.m., and Sat. 10 a.m.–4 p.m.; through 5/14.*

FANCY FOODS

THIS WHOLESALER FURNISHES FINE RESTAURANTS with foods you can't readily find in retail markets. Three days a week, it is open to the public, with bargains that include: free-range chickens, here $2.25 a lb.; mixed baby lettuces, here $5 a ½ lb.; *haricots verts,* here $5.25 a lb.; fresh Atlantic salmon, here $6.95 a lb.; Belon oysters, here 50 cents each; cleaned and gutted steelhead salmon, here $5.25 a lb.; Maine scallops, here $8.50 a lb.; Louisiana shrimp or Santa Barbara prawns, here $9.50 a lb.; shiitake mushrooms, here $6.95 a lb.; morels, here $16 a lb.; smoked Scottish salmon, here $18.95 a lb.; sun-dried tomatoes, here $7 a lb.; fresh herbs (cilantro, lemon thyme, basil, and more), here $1.25 a bunch; and more. Checks accepted; no credit cards. *Amazing Foods, 807 Washington Street (645-4166); Wed. and Fri. 11 a.m.–5:00 p.m. and Sat. 10 a.m.–3 p.m.*

FROM THE IMPORTER

THIS IMPORTER OF HANDMADE WOOL ORIENTAL rugs has lost his lease, and over 2,000 rugs in all sizes are being sold at below-wholesale prices: 12-by-15-ft. Persian-design rugs from India, retail $6,300, here $2,700; 9-by-12-ft. carved Chinese-design rugs from India, retail $2,700, here $1,300; 4-by-6-ft. Bokhara-pattern rugs from Pakistan, retail $750, here $360; 6-by-9-ft. needlepoint rugs from Portugal and Kashmir, retail $2,400, here $975; 6-by-9-ft. carved Nepalese rugs of dyed unbleached wool, retail $2,250, here $1,200; 4-by-6-ft. Chinese rugs, kilims from Turkey, Persia, and Bessarabia, and antique Persian-design rugs from Jaipur, retail $250–$840, here $125–$385; 6-by-9-ft. dhurries, retail $399, here $175 (many rugs available in other sizes); and more. Delivery additional. Checks accepted; merchandise held until they clear. No credit cards; all sales final. *Taj*

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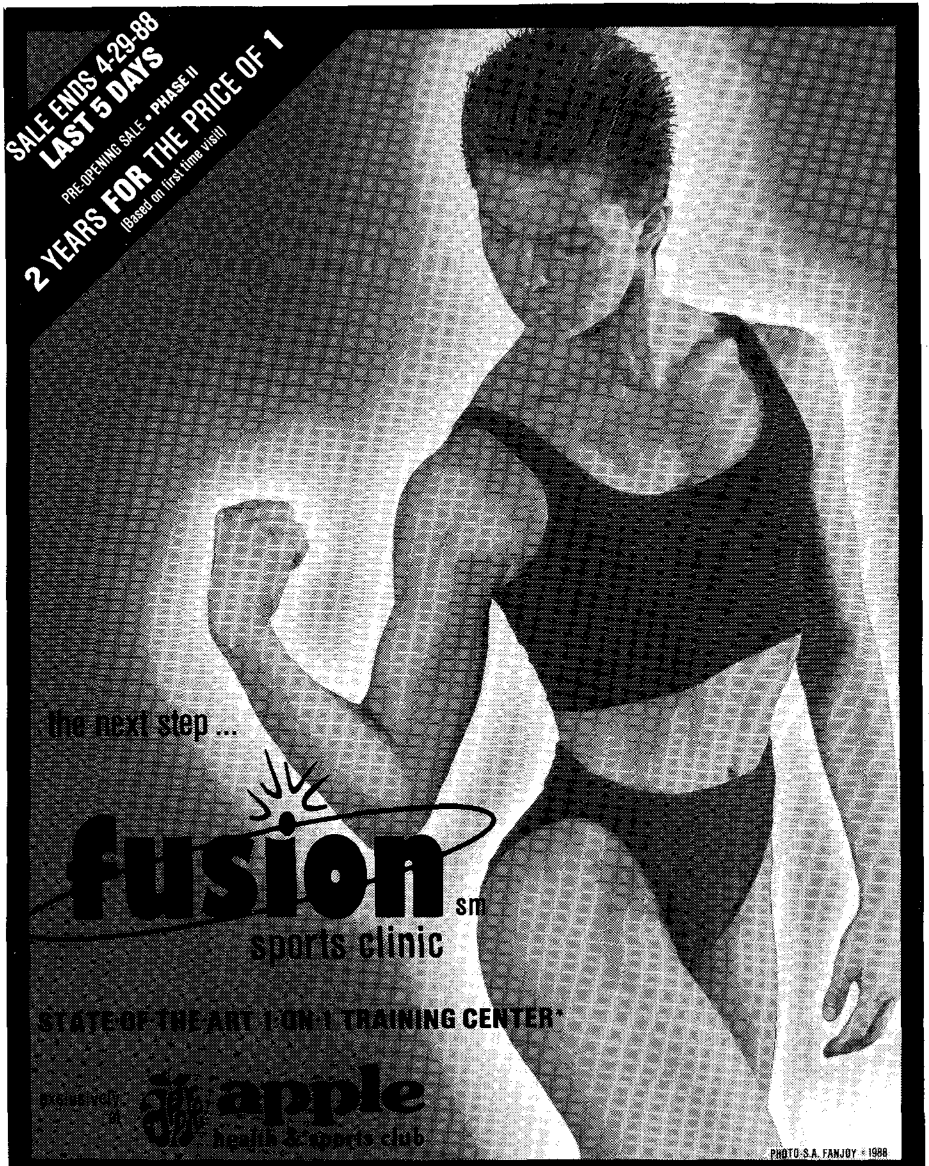
CARRY IT

ABOUT 150 HANDBAGS (MOST ARE LEATHer, reptile, or suede), with detachable shoulder straps, including some one- and few-of-a-kind samples, are here at below-wholesale prices. For example: Tyrolean suede clutches with passementerie and snakeskin trim, retail $220, here $55; reptile-and-leather bags, retail $125 (for small) and $250 (for large), here $32.50 and $65; black evening bags with flowered trim, retail $180, here $40; linen envelope clutch with embroidered camels, retail $200, here $50; assorted leather bags trimmed with large buttons, retail $100–$200, here $30–$60; handbags trimmed with safety pins, retail $140 and $160, here $35 and $45; linen bags with moc-croc trim, retail $240, here $60; and more. Checks accepted; no credit cards; all sales final. *Furst & Mooney, 347 Fifth Ave., near 34th St., Room 406 (213-0260); Tues.–Thurs. noon–5 p.m.; 4/26–28.*

SHALL WE DANCE?

THESE THREE CAPEZIO STORES HAVE SPEcial markdowns for dancers, with a selection of Capezio women's leotards, were $15–$20, now $5; Marika or Baryshnikov leotards (women's sizes S–L), were $25–$35, now $16–$20. The East Side store has fashionable shoes (women's sizes 4½–10) by Capezio and Pappagallo, were $48–$68, now $25–$45. Capezio at Steps and the 50th Street store have Russian ballet slippers (men's sizes 7–13), were $26–$32, now $9.95; unisex plastic pants, now $4; leg warmers, now $3.50. The 50th Street store has women's gold and silver ballroom sandals, were $55, now $20; men's and women's canvas jazz shoes, were $28–$29, now $15; shimmery Danskin tights in assorted colors, with and without feet, were $10 and $10.50, now $8 and $8.40; little girls' patent-leather tap shoes with bows, were $25, now $18; taps, now 1 cent each. Also, theatrical and everyday makeup, including: Chinese rice powder, was $7.95, now $4.95; water-color blush, was $12.50, now $9.50; and more. A.E., M.C., V., checks accepted; all sales final. *Capezio Dance-Theatre Shop, 755 Seventh Ave., at 50th Street, second floor (245-2130), Mon.–Wed. and Fri. 9:30 a.m.–5:45 p.m. and Thurs. till 7 p.m.; Capezio East, 136 East 61st St. (758-8833), Mon.–Wed. and Fri. 10 a.m.–6:30 p.m., Thurs. till 7 p.m., and Sat. 11 a.m.– p.m.; Capezio at Steps, 2121 Broadway, at 74th St. (799-7774), Mon.–Sat. noon–8 p.m. and Sun. till 5 p.m.; through 5/2.*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A Complete Entertainment Guide for Seven Days Beginning

APRIL 27

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 5/3: *A Hungry Feeling: The Life and Death of Brendan Behan.* #2—Through 5/4: "Tarkovsky." 4/27–28: *The Sacrifice.* 4/29–30: *Stalker.* 5/2–4: *Andrei Rublev.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 4/27: *When Strangers Marry; The Racket.* 4/28: *On Approval; That Uncertain Feeling.* 4/29–30: *A Virus Knows No Morals; Anita—Dances of Vice.* 5/1: *Fellini Satryicon; Fellini's Roma.* 5/2–3: "Spring Jazz Festival."

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Bloodsport.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Manon of the Spring; Jean de Florette.* #2—*Sammy and Rosie Get Laid.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Love is a Dog From Hell.* #2—*Hairspray.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Beetlejuice.* #2—Through 4/28: *The Seventh Sign.* Opening 4/29: *Sunset.* #3—*Appointment With Death.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 4/27: *Affair in Trinidad; Nightfall.* 4/28: *Libeled Lady; Love Crazy.* 4/29–30: *Trouble in Paradise* (1932); *Design for Living.* 5/1: *Olympia, Part I* and *II.* 5/2: *L'Avventura; L'Amore.* 5/3: *Angels Over Broadway; The Lady in Question.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 4/27–28: *The Pearl* (1948); *Fever Mounts at El Pao.* 4/29–30: *Maurice; A Room With a View.* 5/1: *Repentence; Marriage.* 5/2–3: *Too Outrageous; Myra Breckinridge.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*A Time of Destiny.* #2—*Mondo New York.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)* #4—Through 4/28: *Hope and Glory.* Beg. 4/29: *Bright Lights, Big City.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Blue Iguana.* #2—*Casual Sex?* #3—*Above the Law.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Colors.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Biloxi Blues.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Unbearable Lightness of Being.* #2—*Moonstruck.* #3—*Permanent Record.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Beetlejuice.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *The Unholy.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Stand and Deliver.* #2—*Above the Law.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Colors.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Beetlejuice.* #2—*Bloodsport.* #3—*School Daze.* #4—Through 4/28: *Retribution.* Opening 4/29: *Sunset.* #5—*The Seventh Sign.* #6—Through 4/28: *Bad Dreams.* Opening 4/29: *Bullet Proof.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). Through 4/28: *Bright Lights, Big City.* Opening 4/29: *Critters 2.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Casual Sex?*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Masquerade.* **EMBASSY 3**—*Permanent Record.* **EMBASSY 4**—Through 4/28: *Good Morning, Vietnam.* Opening 4/29: *Critters 2.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*The Blue Iguana.* #2—Through 4/28: *Moonstruck.* Opening 4/29: *The Night Before.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Dominick and Eugene.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). Through 4/28: *Appointment With Death.* Opening 4/29: *Powaqqatsi.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Tokyo Pop.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Two Lives of Mattia Pascal.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Casual Sex?*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 5/8: "Israel Film Festival."

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *A Time of Destiny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *The Moderns.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). Through 4/28: *Jean de Florette; Manon of the Spring.* Opening 4/29: *Da.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Good Morning, Vietnam.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Moonstruck.* #2—*Police Academy 5.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Biloxi Blues.* **CORONET**—*Above the Law.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Wall Street.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Through 4/28: *The Dead.* Opening 4/29: *Eat the Rich.* **CINEMA II**—(753-0774). *The Blue Iguana.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 4/28: *Appointment With Death.* Opening 4/29: *Sunset.* #2—*Stormy Monday.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Permanent Record.* #2—*Colors.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Zelly and Me.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Last Emperor.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Biloxi Blues.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Bloodsport.* #2—*The Unholy.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Colors.* #2—Through 4/28: *Above the Law.* Opening 4/29: *Critters 2.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Manchurian Candidate.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Bagdad Cafe.* #2—*My Life as a Dog.* #3—*The Pointsman.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Babette's Feast.* #2—Through 4/28: *Tampopo.* Opening 4/29: *Wings of Desire.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Milagro Beanfield War.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Someone to Love.* #2—*Stormy Monday.*

5. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Permanent Record.* #2—*A Time of Destiny.* #3—*Moonstruck.* #4—*Bright Lights, Big City.* #5—*Colors.* #6—*Beetlejuice.*

7. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Casual Sex?* #2—*The Last Emperor.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Bloodsport.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Above the Law.* #2—*The Unholy.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Bloodsport.* #2—*Above the Law.* #3—*The Unholy.* #4—*School Daze.* #5—*Beetlejuice; Colors.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Bloodsport.* #2—*Above the Law.*

MUSEUMS, SOCIETIES, ETC.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "The Films of Sumitra and Lester James Peries."

ASIAN CINEVISION—721 Broadway at Waverly Pl. (925-8686). $3. 4/28 at 8: "Talk 'N Cheap: Yoshiko Chuma on Mixing Mediums."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 5/29: "Architecture on Film." "Documentary Film Series": 4/30 at 2: *Marianne Moore: In Her Own Image.*

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. Through 5/8: "Sexism, Colonialism, Misrepresentation: a Corrective Film Series." 5/1–3: screenings by independant filmmakers. 4/29 at 6:30: "Exclusionary Practises: Political Expediency and or Social Necessity." 4/30 at 11:30: "The Visual Construction of Sexual Difference." 5/1 at 5: "Responsibility and Strategies in Representing *the Other.*" 4/30 at 11: *The Court Jester*, with Danny Kaye.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 4/27 at 12:30, 3:15, 6, abd 8:45: *L'Année des méduses* (1984), dir. Christopher Frank. 5/3 at 12:30, 3:15, 6, and 8:45: *Alphaville* (1965), dir. Jean-Luc Godard; *Betaville* (1987), dir. Alyce Wittenstein.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Free. **Mark Goodson Theater, 2 Columbus Circle.**Through 5/19: "Resistance and Escape." 4/28 at 6:30: *The White Rose* (1982), dir. Michael Verhoeven. 4/30 at 1: *The Devil's General* (1955), dir. Helmut Kautner; at 3:30: *Fuses* (1974), dir. Reinhard Hauff. 5/3 at 6:30: *Charlotte Salmon* (1940), dir. Hannelore Schafer.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 5/1: "Chip Lord: Collaborative and Individual Tapes, Part II: *Selected Works,* (1977–84); *Ballplayer* (1985), and *Not Top Gun* (1987).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 4/29 at 6:30 and 8:30: *Nippon for Sale* (1968), dir. Eizo Sugawa, with Hitoshi Ueki.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. 5/1 at noon: *Pillars of Fire*, a televised history of Israel's rebirth, "Chapter 1: Destination: Jerusalem."

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. 4/5–30: *Chasing the Dragon* (1987), dir. Michel Auder, with Eric Bogosian; "Video Diaries." 5/3–28: "Video in the Academy: Dead or Alive?" selected student work from the 1987 American Film Institute Video Festival.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 4/29 at 8: Screenings of the films of Robert Morgan. 4/30 at 8: Screenings of the films of Vincent Grenier. 5/1 at 8: "A Tribute to Al Robbins," with guest speaker John Janhardt.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. 5/3 at 12:30: "Fifty Years of AFTRA: Voice-Overs, Singers and Announcers." Through 4/29: "Matinee Theater: Movie Stars on Television." Through 5/5: "WNET Thirteen Years on the Air." "Screenings for Children," Sats. at 12:30 and 3. 5/3 at 5:30: *Annie Get Your Gun* (1957).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 4/29 at 2:30 and 6: *Ashes and Diamonds* (1958), dir. Andrej Wajda. 5/30 at 2 and 5: *Breathless* (1960), dir. Jean-Luc Godard. **Titus Theater 2:** 4/28 at 3 and 6:30: *Not Just Another Doll* (1986), dir. Jane Coleman; *Barnegat* (1984), dir. Jack Walz; *The Iceman of Chimborazo* (1980), dir. Gustavo Guyaasamin. 5/2 at 6:30: *From the Museum of Memory* (1985), dir. Madelon Hooykaas and Elsa Stansfield.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 4/27 at 8: *Shadows Over the Future* (1985), dir. Wolfgang Bergmann. 4/28 at 8: *Unfaithfully Yours* (1948), dir. Preston Sturges, with Linda Darnell and Rex Harrison, with guest speaker Prof. Jim Harvey, SUNY Stony Brook. 4/29–30 at 7:45 and 10:15, 5/1 at 2:30, 5, and 7:30, and 5/2–5 at 8: *The Family* (1987), dir. Ettore Scola.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 4/30 at 1:30: *The Sound of Music* (1965), dir. Robert Wise, with Julie Andrews.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Free. "Epics and Icons of the Silent Film Era." 4/28 at 6:30: film adaptations of American Melodrama in the Early Nickelodeon Era, guest speaker Charles Musser, New York University. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 4/28 at noon: "Viewpoint Left of Center: American Revolutionaries" *Underground;* at 6: "Meet the Video Makers": Teresa Svoboda presents *Komodo* and *Pirate Moon.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 5/12: "Welles By Welles." 4/27–28 at 8: *Othello.* 4/29 at 6: *F For Fake;* at 8 and 10: *Othello.* 4/30–5/1 at 4 and 6: *F for Fake;* at 8 and 10: *Otello.* 5/3–5 at 6: *The Trial*; at 8 and 10: *The Lady From Shanghai.*

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88." 5/1 at 1:30: *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (1924), dir. Lev Kuleshov.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 6/5: "The Films of Andy Warhol."

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Colors; The Fox and the Hound.* #2—*Bloodsport.* #3—*Above the Law.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Permanent Record.* #2—*Above the Law.* #3—*Casual Sex?* #4—*The Fox and the Hound; Colors.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Moonstruck.* #2—*The Blue Iguana.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Bloodsport.* #2—*Above the Law.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Bloodsport.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Bloodsport.* #2—Through 4/28: *Retribution.* Beg. 4/29: *Sunset.* #3—Through 4/28: *The Unholy.* Beg. 4/29: *Bullet Proof.* #4—Through 4/28: *Beetlejuice.* Beg. 4/29: *Two Moon Junction.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Bloodsport.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Beetlejuice.* #2—*The Unholy.* #3—*The Seventh Sign.* #4—*Colors.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 4/28: *Bad Dreams.* Beg. 4/29: *Bullet Proof.* #2—*Bloodsport.* #3—*Above the Law.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Casual Sex?* #2—*The Blue Iguana.* #3—*The Last Emperor.* #4—*Colors.* #5—

Beetlejuice. #6—*School Daze.* #7—*The Fox and the Hound; Bright Lights, Big City.* #8—*The Unholy.* #9—*Bloodsport.* #10—*Biloxi Blues; Return to Snowy River II.* #11—*Moonstruck; Above the Law.* #12—*Bad Dreams.* #13—*The Seventh Sign.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Colors.* #2—*Moonstruck.* #3—*The Last Emperor.* #4—*Casual Sex?* #5—Through 4/28: *Bad Dreams.* Beg. 4/29: *Two Moon Junction.* #6—Through 4/28: *Stand and Deliver; Biloxi Blues.* Beg. 4/29: *The Night Before.* #7—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 4/28: *The Milagro Beanfield War.* Beg. 4/29: *Stand and Deliver.* #2—*Casual Sex?*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Casual Sex?* #2—*The Fox and the Hound; Above the Law.* #3—*Colors.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck; Dominick and Eugene.* #2—*The Fox and the Hound; The Unbearable Lightness of Being; Wall Street; Broadcast News.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Unholy.* #2—*Bloodsport.* #3—*The Blue Iguana.* #4—*Beetlejuice.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Above the Law.* #2—*Bloodsport.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Bloodsport.* #2—*Above the Law.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Bloodsport.* #2—Through 4/28: *The Blue Iguana.* Beg. 4/29: *Critters 2.* #3—*The Unholy.* #4—*Above the Law.* #5—*Beetlejuice.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Stand and Deliver.* #2—*Biloxi Blues.* #3—*Bright Lights, Big City.* #4—*Bad Dreams.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Beetlejuice.* #2—*Bloodsport.* #3—*Above the Law.* #4—*Casual Sex?* #5—*Colors.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Permanent Record.* #2—*The Seventh Sign.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Colors.* #2—*Bad Dreams.* #3—*Beetlejuice.* #4—*School Daze.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Colors.* #2—*The Blue Iguana.* #3—*Casual Sex?*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bloodsport.* #2—*Above the Law.* #3—Through 4/28: *Beetlejuice.* Beg. 4/29: *Sunset.* #4—Through 4/28: *Retribution.* Beg. 4/29: *Two Moon Junction.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Last Emperor.* #2—*Casual Sex?* #3—*Above the Law.* #4—*Bloodsport.* #5—*Biloxi Blues.* #6—*Beetlejuice.* #7—Through 4/28: *Permanent Record.* Beg. 4/29: *Sunset.* #8—Through 4/28: *Bright Lights, Big City.* Beg. 4/29: *Two Moon Junction.* #9—*The Seventh Sign.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Bloodsport.* #2—*Moonstruck.* #3—Through 4/28: *The Unholy.* Beg. 4/29: *Sunset.* #4—*Colors.* #5—Through 4/28: *Casual Sex?* Beg. 4/29: *Two Moon Junction.* #6—Through 4/28: *Above the Law.* Beg. 4/29: *Critters 2.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*The Unbearable Lightness of Being.* #2—*The Last Emperor; Housekeeping.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Colors.* #2—*Beetlejuice.* #3—*Bloodsport.* #4—Through 4/28: *The Unholy.* Beg. 4/29: *Critters 2.* #5—*Above the Law.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Last Emperor.* #2—*Beetlejuice.* #3—*Bloodsport.* #4—*Above the Law.* #5—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.* #6—Through 4/28: *Bad Dreams.* Beg. 4/29: *Bullet Proof.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Above the Law.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Biloxi Blues.* #2—*Casual Sex?* #3—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.* #4—Through 4/28: *The Blue Iguana.* Beg. 4/29: *Two Moon Junction.*

303. CORONA—PLAZA—(639-7722). Through 4/28: *The Unholy.* Beg. 4/29: *Bloodsport.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Bloodsport.* #2—*Biloxi Blues.* #3—*Stand and Deliver; Retribution.* #4—*The Night Before.* #5—*Beetlejuice.* #6—Through 4/28: *Appointment With Death.* Beg. 4/29: *Sunset.* #7—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Two Moon Junction.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Colors.* #2—*Permanent Record.* #3—*Biloxi Blues.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Bloodsport.* #2—*The Unholy.* #3—Through 4/28: *Beetlejuice.* Beg. 4/29: *The Night Before.* #4—Through 4/28: *Retribution.* Beg. 4/29: *Bullet Proof.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Biloxi Blues.* #2—*Moonstruck.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 4/28: *Retribution.* Beg. 4/29: *Sunset.* #2—Through 4/28: *Appointment With Death.* Beg. 4/29: *The Night Before.* #3—*Above the Law.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Stand and Deliver.* #2—Through 4/28: *The Milagro Beanfield War.* Beg. 4/29: *Two Moon Junction.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bright Lights, Big City.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Bloodsport.* #2—*Beetlejuice.* #3—*The Seventh Sign.* #4—Through 4/28: *Bad Dreams.* Beg. 4/29: *Bullet Proof.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*A New Life.* #2—*Colors.* #3—*The Fox and the Hound; The Man From Snowy River II.* #4—*Bloodsport.* #5—*Beetlejuice; The Last Emperor.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Casual Sex?* #2—Through 4/28: *Colors.* Beg. 4/29: *Sunset.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 4/28: *Beetlejuice.* Beg. 4/29: *Critters 2.* #2—*Above the Law.* #3—Through 4/28: *Bloodsport.* Beg. 4/29: *Colors.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Last Emperor.* #2—*Casual Sex?*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Bloodsport.* #2—*Beetlejuice.* #3—*Above the Law.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Colors.* #2—*Bloodsport.*

320. REGO PARK—DRAKE—(457-4002). *Casual Sex?*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Casual Sex?* #2—*Moonstruck.*

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bloodsport.* #2—*The Blue Iguana; The Fox and the Hound.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*Colors.*

402. NEW DORP—LANE—(351-2110). Through 4/28: *Beetlejuice.* Beg. 4/29: *Sunset.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Casual Sex?* #2—*The Unholy.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Bloodsport.* #2—*Beetlejuice.* #3—*Above the Law.* #4—*Permanent Record.* #5—*The Unholy.* #6—*Casual Sex?* #7—*Biloxi Blues.* #8—Through 4/28: *Bad Dreams.* Beg. 4/29: *Two Moon Junction.* #9—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.* #10—*The Last Emperor.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 4/28: *Good Morning, Vietnam.* Beg. 4/29: *Moonstruck.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Good Morning, Vietnam.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Beetlejuice.* #2—*Bloodsport.* #3—Through 4/28: *Above the Law.* Beg. 4/29: *Two Moon Junction.* #4—Through 4/28: *Retribution.* Beg. 4/29: *Bullet Proof.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Biloxi Blues.* #2—*Bright Lights, Big City; The Fox and the Hound.* #3—Program Unavailable. #4—Program Unavailable.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Biloxi Blues.* #2—*Colors.* #3—*Bad Dreams.* #4—*Beetlejuice.* #5—*The Seventh Sign.* #6—*Moonstruck.* #7—*Bright Lights, Big City.* #8—*Above the Law; The Fox and the Hound.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 4/28: *Biloxi Blues.* Beg. 4/29: *Sunset.* #2—*Casual Sex?* #3—*Bloodsport.*

507. HEWLETT—HEWLETT—(791-6768). *Moonstruck.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 4/28: *The Unholy.* Beg. 4/29: *Bullet Proof.* #2—*Bloodsport.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Permanent Record.* #2—*The Blue Iguana.* #3—*Casual Sex?* #4—*Biloxi Blues.* #5—*Colors.* #6—*The Last Emperor.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Unholy.* #2—*The Blue Iguana.* #3—*Above the Law.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Moonstruck.* #2—*The Last Emperor.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Permanent Record.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues.* #4—*Colors.* #5—*Casual Sex?* #6—*The Manchurian Candidate; The Fox and the Hound.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 4/28: *The Fox and the Hound; Moonstruck.* Beg. 4/29: *Good Morning, Vietnam.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 4/28: *Beetlejuice.* Beg. 4/29: *Two Moon Junction.* #2—*Colors.* #3—*Sunset.* #4—*A Time of Destiny.*

515. MALVERNE—TWIN—(599-6966). #1—*Good Morning, Vietnam.* #2—*The Last Emperor.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Milagro Beanfield War.* #2—Through 4/28: *A New Life.* Beg. 4/29: *Two Moon Junction.* #3—*Permanent Record.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Casual Sex?* #2—*Moonstruck.* #3—*Bloodsport.* #4—*Biloxi Blues.* #5—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Bullet Proof.* #6—*Beetlejuice.* #7—Through 4/28: *The Unholy.* Beg. 4/29: *Critters 2.* #8—Through 4/28: *The Blue Iguana.* Beg. 4/29: *Two Moon Junction.* #9—Through 4/28: *Retribution.* Beg. 4/29: *Sunset.*

518. MASSAPEQUA—PEQUA—(799-6464). *A New Life.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Beetlejuice.* #2—*Bright Lights, Big City.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Moonstruck.* #2—*The Last Emperor.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Casual Sex?* #2—*The Last Emperor.* #3—*Biloxi Blues.* #4—*Beetlejuice; The Fox and the Hound.* #5—*Bright Lights, Big City.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Casual Sex?* #2—*Biloxi Blues.*

526. ROSLYN—ROSLYN—(621-8488). #1—*A Time of Destiny.* #2—*Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—*Beetlejuice.* #2—Through 4/28: *Appointment With Death.* Beg. 4/29: *Sunset.* #3—*A Time of Destiny.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 4/28: *Above the Law.* Beg. 4/29: *Two Moon Junction.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Casual Sex?* #2—*Bloodsport.* #3—*The Blue Iguana.* #4—*Beetlejuice.* #5—*Bad Dreams.* #6—*Biloxi Blues.* #7—*The Fox and the Hound; Bright Lights, Big City.* #8—*The Last Emperor.* #9—*Above the Law.* #10—*Moonstruck.* #11—*School Daze; Return to Snowy River II.* #12—*The Unholy.* #13—*The Seventh Sign; Colors.*

531. WANTAGH—WANTAGH—(781-6969). *Good Morning, Vietnam.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Casual Sex?* #2—Through 4/28: *Above the Law.* Beg. 4/29: *Bullet Proof.* #3—Through 4/28: *The Unholy.* Beg. 4/29: *Casual Sex?*

533. WESTBURY—WESTBURY—(333-1911). #1—*Stand and Deliver.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 4/28: *Retribution.* Beg. 4/29: *The Night Before.* #2—Through 4/28: *The Unholy.* Beg. 4/29: *Sunset.* #3—Through 4/28: *Beetlejuice.* Beg. 4/29: *Two Moon Junction.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Blue Iguana.* #2—Through 4/28: *Biloxi Blues.* Beg. 4/29: *The Last Emperor.*

602. BAY SHORE—CINEMA—(665-1722). *Bloodsport.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Permanent Record.* #2—*Above the Law.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Casual Sex?* #2—Through 4/28: *Beetlejuice.* Beg. 4/29: *Bullet Proof.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Bloodsport.* #2—*Biloxi Blues.* #3—*The Fox and the Hound; Above the Law.* #4—*Casual Sex?* #5—*The Blue Iguana.* #6—*Colors.* #7—*Permanent Record.* #8—*The Unholy.* #9—*Moonstruck.* #10—*Beetlejuice.* #11—*Bright Lights, Big City; The Seventh Sign.* #12—*The Last Emperor; Return to Snowy River II.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Casual Sex?* #2—*Moonstruck.* #3—*Biloxi Blues.* #4—*The Seventh Sign; Bad Dreams.* #5—*Good Morning, Vietnam; Return to Snowy River II.* #6—*Bright Lights, Big City.* #7—*A Time of Destiny.* #8—*The Unholy.* #9—*Above the Law.* #10—*Beetlejuice.* #11—*Colors.* #12—*Bloodsport.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Fox and the Hound; Three Men and a Baby.* #2—*The Last Emperor*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Bloodsport.* #2—*Casual Sex?* #3—*Biloxi Blues.* #4—Through 4/28: *The Unholy.* Beg. 4/29: *The Night Before.* #5—Through 4/28: *The Blue Iguana.* Beg. 4/29: *The Unholy.* #6—Through 4/28: *Retribution.* Beg. 4/29: *Two Moon Junction.* #7—*Beetlejuice.* #8—Through 4/28: *Above the Law.* Beg. 4/29: *Sunset.*

611. CORAM—PINE—(698-6442). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Bright Lights, Big City.* #4—*Three Men and a Baby.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 4/28: *The Last Emperor.* Beg. 4/29: *Sunset.* #2—*Casual Sex?* #3—*A Time of Destiny.* #4—*The Milagro Beanfield War.* #5—Through 4/28: *Appointment With Death.* Beg. 4/29: *Two Moon Junction.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

616. HUNTINGTON—SHORE—(421-5200). #1—*Beetlejuice.* #2—*Casual Sex?* #3—*Wall Street.* #4—*Moonstruck.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Biloxi Blues.*

618. ISLIP—ISLIP—(581-5200). #1—*The Fox and the Hound; The Last Emperor.* #2—*Moonstruck.* #3—*Biloxi Blues; Casual Sex?*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Casual Sex?*

620. LINDENHURST—LINDENHURST—(888-5400). Through 4/28: *Broadcast News.* Beg. 4/29: *Police Academy 5.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*The Fox and the Hound; The Last Emperor.* #4—*Casual Sex?* #5—*The Blue Iguana.* #6—*Return to Snowy River II; A New Life.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/28: *Broadcast News.* Beg. 4/29: *Shoot to Kill.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Two Moon Junction.* #2—*Permanent Record.* #3—Through 4/28: *The Blue Iguana.* Beg. 4/29: *Sunset.* #4—*Bloodsport.* #5—*The Last Emperor.* #6—*A Time of Destiny.* #7—*Biloxi Blues.* #8—*The Unholy.* #9—*Casual Sex?* #10—*Critters 2.* #11—Through 4/28: *Above the Law.* Beg. 4/29: *The Night Before.* #12—Through 4/28: *Retribution.* Beg. 4/29: *Bullet Proof.* #13—*Beetlejuice.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 4/28: *Bright Lights, Big City.* Beg. 4/29: *Above the Law.* #2—Through 4/28: *Good Morning, Vietnam.* Beg. 4/29: *Moonstruck.* #3—Through 4/28: *Bad Dreams.* Beg. 4/29: *The Seventh Sign.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Colors.* **WEST—**Through 4/28: *The Fox and the Hound; The Last Emperor.* Beg. 4/29: *The Milagro Beanfield War.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/28: *Manon of the Spring.* Beg. 4/29: *The Whales of August.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Casual Sex?* #2—*Colors.* #3—*The Blue Iguana.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 4/28: *The Seventh Sign.* Beg. 4/29: *Two Moon Junction.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Bloodsport.* #2—*Biloxi Blues.* #3—Through 4/28: *Bright Lights, Big City.* Beg. 4/29: *The Night Before.* #4—Through 4/28: *The Blue Iguana.* Beg. 4/29: *The Last Emperor.* #5—*Stand and Deliver.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Permanent Record.* #2—*Colors.* #3—*Beetlejuice.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Moonstruck.* #2—*The Fox and the Hound; Colors.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Colors.* #2—*Permanent Record.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Casual Sex?*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Casual Sex?* #2—*The Last Emperor.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*A Time of Destiny.* #2—*Biloxi Blues.* #3—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Last Emperor.* #2—*Moonstruck.*

704. HARRISON—CINEMA—(835-5952). *Bright Lights, Big City.*

705. HARTSDALE—CINEMA—(428-2200). #1—Through 4/28: *The Manchurian Candidate.* Beg. 4/29: *Two Moon Junction.* #2—*Biloxi Blues.* #3—*Casual Sex?* #4—*Colors.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Above the Law.* #2—*The Last Emperor.* #3—*Moonstruck.* #4—*Colors.* #5—*The Unholy.* #6—*Bloodsport.* #7—*Biloxi Blues.* #8—*Beetlejuice.* #9—*Bright Lights, Big City; The Fox and the Hound.* #10—*Casual Sex?*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Biloxi Blues.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Bloodsport.* #2—*Casual Sex?* #3—*Beetlejuice.* #4—Through 4/28: *Above the Law.* Beg. 4/29: *Two Moon Junction.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Blue Iguana.* #2—Through 4/28: *Moonstruck.* Beg. 4/29: *Two Moon Junction.* #3—*Colors.* #4—*Beetlejuice.* #5—*Bloodsport; The Fox and the Hound.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Unbearable Lightness of Being.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Above the Law.* #2—*Colors.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Moonstruck.* #2—*The Unbearable Lightness of Being.* #3—*Good Morning, Vietnam.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Moonstruck.* #2—*The Fox and the Hound; Bloodsport.* #3—*Above the Law.* #4—*Colors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Blue Iguana.* #2—*The Last Emperor.* #3—*The Unholy.* #4—*Beetlejuice.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Casual Sex?*

718. RYE—RYE RIDGE—(939-8177). #1—*Moonstruck.* #2—*Permanent Record.*

719. SCARSDALE—FINE ARTS—(723-6699). *Au Revoir Les Enfants. (Good-Bye, Children.)*

720. SCARSDALE—PLAZA—(725-0078). Through 4/28: *A New Life.* Beg. 4/29: *Biloxi Blues.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Unholy.* #2—*Permanent Record.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Bright Lights, Big City.* #2—*Moonstruck.* #3—*The Man From Snowy River II.* #4—*Beetlejuice; The Last Emperor.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Bloodsport.* #2—*The Blue Iguana.* #3—Through 4/28: *Bad Dreams.* Beg. 4/29: *Two Moon Junction.* #4—*Colors.* #5—*Above the Law.* #6—*Casual Sex?*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Colors.* #2—*Beetlejuice.* #3—*Bloodsport.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 4/28: *Bright Lights, Big City.* Beg. 4/29: *Two Moon Junction.* #2—*Above the Law.* #3—*Bloodsport.* #4—*Casual Sex?* #5—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.* #6—Through 4/28: *Appointment With Death.* Beg. 4/29: *Bullet Proof.* #7—*Biloxi Blues.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 4/28: *Three Men and a Baby.* Beg. 4/29: *Good Morning, Vietnam.* #2—*The Last Emperor.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*The Manchurian Candidate.* #2—*Beetlejuice.* #3—*The Milagro Beanfield War.* #4—*The Unholy.* #5—*Colors.*

755. NEW CITY—TOWN—(634-5100). #1—*Biloxi Blues.* #2—*Casual Sex?*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Beetlejuice.* #2—*Bloodsport.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Three Men and a Baby.* #2—*Colors; The Fox and the Hound.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Bright Lights, Big City.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Dominick and Eugene.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moonstruck.* #2—*The Blue Iguana.*

763. STONY POINT—9 W—(942-0303). *The Blue Iguana.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Fox and the Hound; Hope and Glory.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—*The Unholy.* #2—*The Seventh Sign.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Above the Law; The Fox and the Hound.* #2—*Bright Lights, Big City.*

803. DANBURY—PALACE—(748-7496). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—*Bloodsport.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Unholy.* #2—*Colors.*

806. FAIRFIELD—COUNTY—(334-1411). *Casual Sex?*

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*Colors.*

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MOVIES

808. GREENWICH—PLAZA—(869-4030). #1—*A Time of Destiny.* #2—*A New Life.* #3—*Permanent Record.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Last Emperor.* #2—*Beetlejuice.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*Colors.*

811. NORWALK—NORWALK—(866-9202). *Bloodsport.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Fox and the Hound; Good Morning, Vietnam.*

813. SOUTH NORWALK—SONO—(866-9202). 4/27–28: *Andrei Roublev.* 4/29–5/5: *Housekeeping.*

814. SPRINGDALE—STATE—(325-0250). Closed for renovations.

815. STAMFORD—AVON—(324-9205). #1—*Bright Lights, Big City.* #2—*Bloodsport.*

816. STAMFORD—CINEMA—(324-3100). #1—*Beetlejuice.* #2—*The Unholy.* #3—*The Blue Iguana.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Above the Law; The Fox and the Hound.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Bloodsport.* #2—*The Unholy.* #3—*The Seventh Sign.* #4—*Bright Lights, Big City.* #5—Through 4/28: *Appointment With Death.* Beg. 4/29: *Sunset.* #6—Through 4/28: *Bad Dreams.* Beg. 4/29: *Critters 2.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Beetlejuice.* #2—*Above the Law.* #3—*Stand and Deliver.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—(227-9619). *The Man From Snowy River II.* #4—(226-6666). *Stand and Deliver.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Casual Sex?*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Biloxi Blues.* #2—*The Last Emperor.* #3—*Moonstruck; The Fox and the Hound.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Casual Sex?* #2—*Three Men and a Baby.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Bloodsport.* #2—*Biloxi Blues.* #3—*Beetlejuice.* #4—*Above the Law.* #5—*Colors.* #6—*Bad Dreams.* #7—*The Blue Iguana.* #8—*The Unholy.* #9—*Casual Sex?*

903. JERSEY CITY—STATE—(653-5200). #1—*Bloodsport.* #2—*Above the Law.* #3—Through 4/28: *Retribution.* Beg. 4/29: *Bullet Proof.* #4—*The Unholy.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Last Emperor.* #2—*The Seventh Sign.* #3—*The Unholy.* #4—*Moonstruck.* #5—*Casual Sex?* #6—*The Blue Iguana.* #7—*Above the Law.* #8—*Biloxi Blues.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Bright Lights, Big City.* #2—*Permanent Record.* #3—*Colors.* #4—*A Time of Destiny.* #5—*Bad Dreams.* #6—*Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Bright Lights, Big City; The Seventh Sign.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Colors.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Above the Law.* #2—*The Unholy.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Bloodsport.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Bloodsport.* #2—*The Unholy.*

914. LIVINGSTON—COLONY—(992-0800). *Casual Sex?*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Wall Street.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Biloxi Blues.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*Biloxi Blues.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Casual Sex?* #2—*Beetlejuice.* #3—*School Daze.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Bright Lights, Big City.* #2—*Moonstruck.* #3—*Wall Street.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Last Emperor.* #2—Through 4/28: *A Time of Destiny.* Beg. 4/29: *Sunset.* #3—Through 4/28: *Appointment With Death.* Beg. 4/29: *Two Moon Junction.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Permanent Record.* #2—*Bad Dreams.* #3—*Above the Law.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Fox and the Hound; The Last Emperor.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*Biloxi Blues.*

932. ELIZABETH—ELMORA—(352-3483). *Beetlejuice.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck; The Fox and the Hound.* #2—*Colors.* #3—*Casual Sex?* #4—*Bright Lights, Big City.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Au Revoir Les Enfants. (Good-Bye, Children.)*

936. UNION—UNION—(686-4373). #1—*Permanent Record.* #2—*Casual Sex?*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.* #2—*Bloodsport.* #3—*Casual Sex?*

938. WESTFIELD—TWIN—(654-4720). #1—*Colors.* #2—*Beetlejuice.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Colors.* #2—*The Blue Iguana.*

951. CLOSTER—CLOSTER—(768-8800). *Wall Street; Broadcast News; The Fox and the Hound.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Blue Iguana.* #2—*Casual Sex?* #3—*A New Life.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Broadcast News; Wall Street.* #2—*The Last Emperor.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Wall Street.* #2—Through 4/28: *Retribution.* Beg. 4/29: *Sunset.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Colors.* #2—*The Unholy.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Milagro Beanfield War.* #2—*Two Moon Junction.*

958. OAKLAND—TWIN—(337-4478). #1—*Above the Law.* #2—*Beetlejuice.*

959. PARAMUS—CINEMA 35—(845-5070). Through 4/28: *The Seventh Sign.* Beg. 4/29: *Sunset.*

961. PARAMUS—BERGEN MALL—(845-4449). *The Blue Iguana.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—*Masquerade.* #4—*Bloodsport.* #5—*The Unholy.* #6—*Above the Law.* #7—*Moonstruck.* #8—*Permanent Record.* #9—*Bad Dreams.* #10—*A Time of Destiny.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Casual Sex?* #2—*Colors.* #3—*Beetlejuice.*

964. RAMSEY—CINEMA—(825-2090). *Wall Street.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). Program Unavailable.

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Milagro Beanfield War.* #2—*The Last Emperor.* #3—*A New Life.* #4—*The Blue Iguana.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Moonstruck; The Fox and the Hound.* #2—*Biloxi Blues.* 5/1: *Ironweed.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*The Fox and the Hound.* #3—*Casual Sex?*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Last Emperor.* #2—*Biloxi Blues.* #3—*Appointment With Death.* #4—*The Manchurian Candidate.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Colors.* #2—*Moonstruck.* #3—*Biloxi Blues.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Bloodsport.* #2—*Casual Sex?* #3—Through 4/28: *Beetlejuice.* Beg. 4/29: *Two Moon Junction.* #4—*The Milagro Beanfield War.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **20, 31, 53, 67, 89, 90, 92, 100, 101, 103, 111, 112, 204, 208, 209, 210, 214, 218, 219, 220, 222, 300, 301, 309, 316, 318, 406, 503, 505, 510, 528, 530, 532, 603, 606, 608, 610, 625, 626, 706, 708, 711, 714, 723, 724, 802, 817, 819, 902, 903, 904, 911, 921, 958, 962**

APPOINTMENT WITH DEATH—(1 hr. 42 min.; 1988) Agatha Christie's intrepid sleuth, Hercule Poirot, solves a murder mystery set amid the archaeological ruins of Palestine. With Peter Ustinov, Lauren Bacall, and John Gielgud. Screenplay by Anthony Shaffer, Peter Buckman, and Michael Winner. Dir. Winner. PG. **7, 41, 60, 304, 309, 527, 612, 724, 818, 920, 970**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 526, 533, 613, 719, 917, 935**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82**

BAD DREAMS—(1 hr. 40 min.; 1988) A horror about the sole survivor of the mass suicide of a mystic cult who awakens from a coma to find that the other members of the cult are dead, but not gone. With Jennifer Rubin and Bruce Abbott. Screenplay by Andrew Fleming and Steven de Souza. Dir. Fleming. R. **33, 111, 112, 200, 213, 216, 300, 312, 406, 505, 530, 608, 626, 723, 803, 818, 902, 905, 921, 962**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

BEETLEJUICE—(1 hr. 40 min.; 1988) Reviewed in this issue. PG-13. **7, 25, 33, 85, 90, 106, 108, 112, 207, 210, 214, 216, 218, 219, 222, 300, 304, 306, 312, 313, 316, 318, 402, 406, 503, 505, 514, 517, 520, 523, 527, 530, 600, 604, 606, 608, 610, 616, 621, 625, 635, 706, 708, 709, 715, 722, 724, 753, 756, 803, 809, 810, 816, 819, 902, 905, 918, 932, 938, 952, 958, 963, 972**

BILOXI BLUES—(1 hr. 58 min.; 1988) The Mike Nichols production, with cinematography by Bill Butler, set design by Paul Sylbert, and costumes by Ann Roth, is easily the smoothest, best looking of the many movie adaptations of Neil Simon's plays. What's astonishing and exasperating, however, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. In this second installment of Simon's autobiographical trilogy, the hero, Eugene Morris Jerome (Matthew Broderick), having escaped from his mother's house in Brighton Beach, enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, and women. Simon has good dramatic material, but he compromises it, dropping or softening the conflicts between Epstein and Jerome and between Epstein and the Army, as personified by the maniacal disciplinarian Sergeant Toomey. As Toomey, Christopher Walken speaks quietly, delivering his tirades in an ironical manner, as if he were too civilized for the words he has to say. The movie has almost no dramatic power at all—it's charming but gutless. (3/28/88) PG-13. **22, 53, 65, 112, 200, 213, 219, 302, 304, 305, 307, 406, 504, 505, 506, 509, 512, 517, 523, 525, 530, 601, 606, 608, 610, 617, 618, 621, 625, 634, 702, 705, 706, 707, 720, 724, 755, 800, 807, 820, 900, 902, 904, 916, 917, 931, 962, 968, 970, 971**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial arts teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Van Damme. Screenplay by Sheldon Lettich, Christopher Cosby, and Mel Friedman. Dir. Newt Arnold. R. **3, 33, 66, 88, 90, 92, 100, 103, 104, 106, 107, 111, 112, 207, 208, 209, 210, 214, 218, 219, 220, 222, 300, 303, 304, 306, 312, 313, 316, 318, 319, 400, 406, 503, 506, 508, 517, 530, 602, 606, 608, 610, 625, 634, 706, 708, 709, 714, 723, 724, 724, 756, 803, 811, 815, 818, 902, 903, 912, 913, 937, 962, 972**

THE BLUE IGUANA—(1 hr. 30 min.; 1988) A young detective is dispatched to a dangerous outpost south of the border on a mission to recover $50 million in contraband money. With Dylan McDermott and James Russo. Written and directed by John Lafia. R. **20, 22, 37, 53, 55, 65, 102, 112, 112, 200, 207, 210, 213, 217, 219, 302, 302, 304, 305, 307, 400, 406, 504, 505, 506, 509, 509, 512, 517, 517, 523, 525, 530, 530, 601, 601, 606, 606, 608, 610, 610, 617, 618, 621, 621, 625, 625, 631, 634, 634, 702, 705, 706, 707, 709, 715, 720, 723, 724, 755, 762, 763, 800, 807, 816, 820, 900, 902, 902, 904, 904, 916, 917, 931, 950, 952, 961, 962, 967, 968, 970, 971**

BRIGHT LIGHTS, BIG CITY—(1 hr. 45 min.; 1988) Jay McInerney's brittle, jokey, little state-of-the-yup novel about a young man's crisis has been turned into a mistakenly earnest and heartfelt movie by director James Bridges. Michael J. Fox, miscast, and looking like a mutt that's been locked out for the night and rained on, is Jamie Conway (the hero with no name in the novel), who almost comes apart when he loses his wife, a bubble-headed model (Phoebe Cates), and his job at a serious weekly magazine (i.e., *The New Yorker*). In a week of pleasure seeking that always ends in misery, Jamie, lead by his nighttime mentor, Tad Allagash (Kiefer Sutherland), snorts enough cocaine to support General Noriega and six colonels in the south of France, but he never gets high. Instead, he thinks of his dead mother (Dianne Wiest, who gives her deathbed scene everything she's got). The scenes at *The New Yorker* are not bad; Jason Robards does a brilliant cameo as a rumbling old alcoholic literary man kept alive by memories of Bill Faulkner and "Bunny" Wilson. But that's about it, as far as pleasure goes. With Swoosie Kurtz, Frances Sternhagen, and Tracy Pollan. McInerney did the adaptation himself. Music by Donald Fagen. (4/11/88) R. **11, 34, 85, 112, 213, 219, 311, 504, 505, 512, 520, 523, 530, 606, 608, 611, 626, 634, 704, 706, 722, 724, 760, 802, 815, 818, 820, 905, 906, 919, 933, 962**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love; Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick, (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-director James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **206, 313, 516, 518, 620, 621, 623, 720, 808, 951, 952, 953, 967**

CASUAL SEX?—(1 hr. 30 min.; 1988) Set against the plush surroundings of an exclusive health resort, two friends are forced to confront the changing social and sexual attitudes of the eighties. With Lea Thompson and Victoria Jackson. Screenplay by Wendy Goldman and Judy Toll. Dir. Genevieve Robert. R. **20, 35, 44, 87, 101, 112, 200, 203, 204, 214, 217, 219, 220, 302, 315, 317, 320, 322, 404, 406, 506, 509, 512, 517, 523, 525, 530, 532, 532, 601, 604, 606, 608, 610, 612, 616, 618, 619, 621, 625, 631, 638, 700, 705, 706, 708, 716, 723, 724, 755, 806, 822, 901, 902, 904, 914, 918, 933, 936, 937, 952, 963, 969, 972**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. Featuring a large cast of young black and Hispanic actors. (4/18/88) R. **21, 32, 62, 67, 85, 90, 100, 101, 108, 112, 200, 204, 214, 216, 217, 220, 222, 305, 313, 315, 316, 319, 401, 505, 509, 512, 514, 530, 606, 608, 627, 631, 635, 636, 637, 705, 706, 709, 711, 714, 723, 724, 753, 759, 800, 805, 807, 810, 902, 905, 910, 933, 938, 950, 955, 963, 971**

CRITTERS 2—(1 hr. 27 min.; 1988) The ferocious, tiny terrorists return to bother the hapless residents of Grovers Bend, Kansas. With Scott Grimes and Terrence Mann. Screenplay by David Twohy and Mick Garris. Dir. Garris. PG-13. **34, 36, 67, 210, 220, 222, 316, 517, 625, 818**

DA—(1 hr. 42 min.; 1988) A look at the joy and pain involved in resolving familial relationships. With Martin Sheen, William Hickey, and Barnard Hughes. Screenplay by Hugh Leonard. Dir. Matt Clark. PG. **50**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **40, 206, 761**

EAT THE RICH—(1 hr. 32 min.; 1988) When an ex-hoodlum becomes Home Secretary of England, his anarchist opponents exact revenge upon society by opening a cannabalistic restaurant. With Lanah Pellay, Nosher Powell, and Ronald Allen. Written by Peter Richens and Peter Richardson. Dir. Richardson. R. **55**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **36, 51, 501, 502, 513, 515, 531, 608, 611, 626, 713, 725, 812**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habit. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 764**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. They use color, architecture, and masses of people with amazing freedom and lightness. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 46, 64, 87, 112, 200, 219, 221, 300, 308, 313, 317, 406, 509, 511, 601, 521, 523, 530, 601, 606, 609, 612, 618, 621, 625, 627, 634, 700, 703, 706, 715, 722, 725, 809, 900, 904, 920, 930, 953, 967, 969, 970**

LOVE IS A DOG FROM HELL—(1 hr. 30 min.; 1988) In Flemish, Eng. subtitles. An off-beat coming-of-age story that explores three torrid nights in the life of a young man searching for love. With Josse De Pauw and Geert Hunaerts. Screenplay by Marc Didden and Dominique Deruddere. Dir. Deruddere. **5**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually gambols, a sprite of nature. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be, with an amazing number of plot developments propelled by people spying on one another or listening to one another's conversations. Everything is about twice as long as it needs to be, and the revelations at the end which enclose the plot in a fake "classical" circle of fate feels forced. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **4, 50, 630**

★ **MASQUERADE**—(1 hr. 36 min.; 1988) The kind of densely plotted, perverse, and tricky thriller about sex and greed that Hollywood used to make five times a year in the late forties. Bob Swaim (*La Balance*), working from a screenplay by Dick Wolf, has directed the picture with surprising delicacy and also a velvety smoothness of camera technique that he hasn't shown in the past. We shall not reveal any of the plot, but the elements are: a huge Hamptons fortune up for grabs; a young Dune Road heiress (oval-faced Meg Tilly) whose soft, quiet vulnerability gives way, now and then, to a healthy streak of willfullness; her vicious, alcoholic stepfather (John Glover); a smooth-limbed, amoral young yacht racer (pussycat Rob Lowe, adequate for once) who marries the heiress, with ambiguous intent; and a blond, square-jawed local cop (Doug Savant) who has loved her since he was a child. *Masquerade* was shot by the masterly British cinematographer David Watkin, who produces a flawless, high-Wasp *Architectural Digest* style that is also an accurate rendering of the glamorous diffuse light of eastern Long Island. (4/11/88) R. **36, 962**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 61, 83, 203, 310, 516, 612, 627, 753, 956, 967, 972**

THE MODERNS—(2 hr. 6 min.; 1988) A look at the lives of *Les Artists* of Paris in the twenties. With Keith Carradine, Linda Fiorentino, and Genevieve Bujold. Screenplay by Alan Rudolph and Jon Bradshaw. Dir. Rudolph. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 37, 52, 85, 102, 106, 112, 200, 200, 206, 218, 219, 220, 220, 301, 302, 304, 307, 308, 310, 322, 401, 406, 501, 503, 505, 507, 511, 513, 514, 516, 517, 517, 521, 528, 530, 600, 606, 608, 610, 611, 612, 613, 616, 618, 625, 626, 633, 636, 703, 705, 706, 708, 709, 713, 714, 718, 722, 723, 724, 757, 762, 801, 817, 821, 900, 904, 916, 917, 919, 920, 931, 933, 956, 962, 968, 971, 972**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **5, 81**

A NEW LIFE—(1 hr. 44 min.; 1988) A romantic comedy that follows the adventures of a man and a woman as they separate and enter the frightening but funny world of blind dates and new relationships. With Alan Alda, Ann-Margret, and Hal Linden. Written and directed by Alan Alda. PG-13. **313, 516, 518, 621, 720, 808, 952, 967**

PERMANENT RECORD—(1 hr. 40 min.; 1988) When the most popular student at Thurber High School commits suicide, his death greatly affects the friends he leaves behind. With Keanu Reeves, Alan Boyce, and Jennifer Rubin. Screenplay by Jarre Fees, Alice Liddle, and Larry Ketron. Dir. Marisa Silver. PG-13. **24, 36, 62, 85, 101, 215, 219, 305, 406, 509, 512, 516, 603, 606, 625, 635, 637, 718, 721, 808, 905, 921, 936, 962**

THE POINTSMAN—(1 hr. 36 min.; 1988) In Dutch and French, Eng. subtitles. The drama of the evolving relationship between a lonely railway signalman and a mysterious woman who is forced by circumstances to stay with him for a year. With Stephane Excoffier and Jim Van Der Woude. Screenplay by George Brugmans, Hans de Wolf, and Jos Stelling. Dir. Stelling. R. **81**

POWAQQATSI—(1 hr. 37 min.; 1988) A film montage celebrating human-scale endeavors, set to an original Philip Glass score. Written by Godfrey Reggio and Ken Richards. Dir. Reggio. G. **41**

RETRIBUTION—(1 hr. 44 min.; 1988) A thriller about a man whose body is possessed by the soul of a murder victim who uses it to wreak vengeance. With Dennis Lipscomb and Hoyt Axton. Screenplay by Lee Wasserman and Guy Magar. Dir. Magar. R. **33, 106, 218, 304, 306, 309, 503, 517, 600, 610, 625, 903, 954**

RETURN TO SNOWY RIVER II—(1 hr. 40 min.; 1988) A rugged adventurer returns to his hometown to renew his stake on a treasure and reclaim his love. With Sigrid Thornton and Tom Burlinson. Screenplay by John Dixon and Geoff Burrowes. Dir. Burrowes. PG. **112, 313, 530, 606, 608, 621, 722, 820**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) An intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy is a young London accountant; his English wife Rosie is a left-wing writer and social worker. As a riot rages around their London apartment, Sammy's father, Rafi, a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. There are more characters—many more—and a whirling sense of life as a non-stop wild party, in which people say vile things to one another but connect with strangers from all levels of society. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious. and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. (11/9/87) R. **4**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in; you want to go on to another college, where some of the students might be sane. (2/29/88) R. **33, 90, 112, 216, 530, 918**

THE SEVENTH SIGN—(1 hr. 36 min.; 1988) A young pregnant woman slowly discovers that she and her unborn child play an integral role in the coming of the Apocalypse. With Demi Moore, Michael Biehn, and Jurgen Prochnow. Written by W. W. Wicket and George Kaplan. Dir. Carl Schultz. R. **7, 33, 108, 112, 200, 215, 219, 300, 302, 304, 312, 406, 505, 517, 530, 606, 608, 625, 626, 633, 702, 724, 801, 818, 904, 906, 937, 959**

SOMEONE TO LOVE—(1 hr. 50 min.; 1988) An exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci, Sally Kellerman, and Orson Welles. Written and directed by Henry Jaglom. **84**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice,* changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **10, 31, 200, 203, 213, 304, 310, 533, 634, 819, 820**

STORMY MONDAY—(1 hr. 33 min.; 1988) A thriller about a Polish jazz band that visits Newcastle, England, and becomes embroiled in a feud between a club owner and a real estate developer. With Melanie Griffith, Sting, and Tommy Lee Jones. Written and directed by Mike Figgis. R. **60, 84**

SUNSET—(1 hr. 47 min.; 1988) A comedy about a silent film star preparing to make his first talkie. With Bruce Willis and James Garner. Written and directed by Blake Edwards. R. **7, 33, 60, 106, 200, 218, 219, 220, 300, 302, 304, 309, 315, 402, 406, 506, 514, 517, 527, 600, 610, 612, 625, 702, 724, 818, 920, 937, 954, 959**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle,* which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to

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resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. (12/7/87) PG. **609, 611, 725, 759, 901**

A TIME OF DESTINY—(1 hr. 55 min.; 1988) A chronicle of the tribulations of a prosperous Basque family during World War II. With William Hurt, Timothy Hutton, and Melissa Leo. Screenplay by Anna Thomas and Gregory Nava. Dir. Nava. PG-13. **11, 48, 85, 514, 526, 527, 608, 612, 625, 702, 808, 905, 920, 962**

TOKYO POP—(1 hr. 37 min.; 1988) An aspiring singer from New York City encounters amusing and sometimes painful cultural differences when she moves to Tokyo to try to make it in the world of Japanese pop music. With Carrie Hamilton and Yutaka Tadokoro. Screenplay by Fran Rubel Kuzui and Lynn Grossman. Dir. Kuzui. R. **42**

THE TWO LIVES OF MATTIA PASCAL—(2 hrs.; 1988) When his father dies, a young man lives the life he's always dreamed of—in pursuit of pleasure. With Marcello Mastroianni, Senta Berger, and Bernard Blier. Screenplay by Suso Cecchi D'Amico, Ennio De Concini, Amanzio Todini, and Mario Monicelli. Dir. Monicelli. **43**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **24, 206, 221, 710, 713**

THE UNHOLY—(1 hr. 44 min.; 1988) A priest battles a deadly demon. With Ben Cross, Ned Beatty, and Hal Holbrook. Written by Philip Yordan and Fernando Fonseca. Dir. Camilo Vila. R. **30, 66, 89, 90, 106, 108, 112, 207, 210, 220, 222, 303, 306, 404, 406, 508, 510, 517, 530, 532, 600, 606, 608, 610, 610, 625, 706, 715, 721, 753, 801, 805, 816, 818, 902, 903, 904, 911, 913, 955, 962**

★ **WALL STREET**—(2 hr.; 1987) In this melodrama about greed and corruption in New York, Oliver Stone evokes the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic and irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches—nasty, preposterous celebrations of greed (which are not far from words actually spoken by the ineffable Ivan Boesky) and lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who work for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **54, 616, 915, 919, 951, 953, 954, 964**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) Reviewed in this issue. R. **43**

WINGS OF DESIRE—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. After he falls in love with a beautiful young trapeze artist, an angel living in Berlin longs for mortality. With Bruno Ganz and Solveig Dommartin. Written by Wim Wenders and Peter Handke. Dir. Wenders. **82**

ZELLY AND ME—(1 hr. 27 min.; 1988) A rich orphaned girl living on a remote estate finds herself torn between her possessive grandmother and her loving governess. With Alexandra Johnes, Isabella Rossellini, and Glynis Johns. Written and directed by Tina Rathbone. PG. **63**

REVIVALS

L'AVVENTURA—(2 hr. 25 min.; 1959) In Italian, Eng. subtitles. Michelangelo Antonioni's film about the problems, real and imaginary, of the leisure class was dismissed at first, then recognized as a landmark in intellectual filmmaking. The visual and the verbal have seldom fused so perfectly in movies to convey ennui, failure, and despair. With Monica Vitti. **8**

DESIGN FOR LIVING—(1 hr. 28 min.; 1933) Ben Hecht's reworking of a Noel Coward play about two men (Frederic March and Gary Cooper) who set up house with a single woman (Miriam Hopkins). The material was cleaned up too much, but some of the sophistication is still very striking—and unimaginable today. Gary Cooper looks a little odd delivering quips, but Frederic March is astoundingly debonair. Dir. Ernst Lubitsch. **8**

FELLINI SATYRICON—(2 hr. 9 min.; 1970) In Italian, Eng. subtitles. One vast, impressionistic canvas of life in ancient Rome at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular. Dir. Federico Fellini. **2**

FELLINI'S ROMA—(1 hr. 59 min.; 1972) In Italian, Eng. subtitles. Arguably Fellini's worst, certainly his most desperate film, a combination tribute to the Eternal City and his Eternal Ego. Superficial, crude, and factitious. **2**

THE FOX AND THE HOUND—(1 hr. 23 min.; 1981) An innocent childhood friendship between two natural enemies, a fox and a hound, leads to comic complications in their later life. With the voices of Mickey Rooney, Pearl Bailey, and Kurt Russell. Dir. Art Stevens, Ted Berman, and Richard Rich. **100, 101, 112, 204, 206, 313, 400, 504, 505, 512, 513, 523, 530, 606, 609, 618, 621, 627, 636, 706, 709, 714, 759, 764, 802, 812, 817, 900, 930, 933, 951, 968, 969**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1988) A political thriller about a Korean War hero, controlled by his ambitious mother, who attempts to murder a liberal politician. With Frank Sinatra, Laurence Harvey, and Janet Leigh. Screenplay by George Axelrod. Dir. John Frankenheimer. PG. **80, 512, 705, 753, 970**

A ROOM WITH A VIEW—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory, Ismail Merchant, and Ruth Prawer Jhabvala has finally broken through. Their adaptation of E. M. Forster's early novel is funny, physically active, and gloriously beautiful. The heroine is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. **9**

THE SACRIFICE—(2 hr. 25 min.; 1986) In Swedish, Eng. subtitles. A self-hating intellectual longing for spiritual commitment, dreams of a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. Written and directed by the Russian émigré Andrei Tarkovsky and shot in Sweden on what looks like the same island of lost souls that Bergman used as a setting some years ago. **1**

TROUBLE IN PARADISE—(1 hr. 23 min.; 1932) It's shocking to see how sophisticated Hollywood once expected its public to be. Everyone has used words like "flawless" to describe this Ernst Lubitsch comedy about two con artists (Herbert Marshall and Miriam Hopkins) and a wealthy *parisienne* (Kay Francis), and everyone is right. The ultimate adult movie. Screenplay by Samson Raphaelson and Grover Jones. **8**

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BROADWAY

Previews and Openings

Wednesday, April 27

HESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Tim Rice and Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. With Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Previewing now prior to a 4/28 opening. Mon. through Sat. at 8, Sat. at 2, $35 to $50; Wed. at 2, $27.50 to $42.50. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

OMANCE! ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann; featuring Scott Bakula, Deborah Graham, Robert Hoshour, and Alison Fraser. The first act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. The second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $40; Wed. at 2, $47.50. Previewing now prior to a 5/1 opening. **Helen Hayes Theater,** 240 West 44th Street (246-0102). All major credit cards. 2 hrs.

PEED-THE-PLOW–Madonna, Joe Mantegna, and Ron Silver star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Previewing now: Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $25–$35 for all perf. After 5/3: Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $25–$35. **Royale,** 242 W. 45th St. (239-6277). **IRLS**

Thursday, April 28

ARRIE—A musical by Michael Gore, Dean Pitchford, and Lawrence D. Cohen, based on the novel of the same name by Stephen King; directed by Terry Hands. Seventeen-year-old Linzi Hateley has the title role, and Betty Buckley plays her mother. With Charlotte d'Amboise, Darlene Love, Gene Anthony Ray, Paul Gyngell, and Sally Ann Triplett. The story tells of a girl who has, among other strange powers, the gift of telekinesis, thus can move objects and people at will. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $35–$50. Wed. at 2, $22.50–$45. Previews start 4/28 prior to a 5/12 opening. **Virginia Theater**, 245 W. 52nd St. (246-0102). 2 hrs. 15 min. All major credit cards.

Monday, May 2

CKIE MASON SHOW—The great man returns with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me*, for a six-week engagement. Tues. through Thurs. at 8, Sun. at 3, $15 to $32.50; Fri. and Sat. at 8, $17.50 to $35; from 5/2. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through Labor Day. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 through $40; Sat. at 2, Sun. at 3, $25 through $35; Wed. at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery are the stars of a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of twenty-three talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $34.50 to $47.50, except Wednesday matinees which are $27 to $40. **Lunt-Fontanne Theater,** 205 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards.

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50; Wed. at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 35 mins. All major credit cards. **IRLS**

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues. through Thur. at 8, $20 to $35; Fri. and Sat. at 8, $20 to $37.50; Wed., at 2, Sat. and Sun. at 3, $15 to $32.50. The Yale Repertory Theater at the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

THEATER

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Robin Phillips. Featured in the cast are Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, and Thomas Hill. Tues. through Sat. at 8, $30 to $40; Sat. at 2 and Sun. at 3, $25 to $37.50; Wed. at 2, $25 to $35; through 7/3. **Mark Hellinger Theater,** 237 West 51st Street (246-0102). All major credit cards. 2 hrs. 30 min.

M. BUTTERFLY—John Lithgow stars in a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Gets, B. D. Wong, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Mon. through Thurs. at 8, $29.50 to $37.50, Fri. and Sat. at 8, and Sat. at 2, $30.50 to $40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—An expert interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers, Lorenz Hart, and other masters of the American popular song. Through 5/15; Tues. through Fri. at 8, Sun. at 3 and 8 (no performance on Sunday evening, 5/1), $35; Sat. at 7 and 9:30, $40. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. There are vivid representations of the Indian, black, and Portuguese people whose mixed ethnic backgrounds have affected the nation's cutural identity, plus a grandiose recreation of Carnevale in Rio. Tuesday through Thursday at 8, Saturday at 2, $35 to $40; Friday and Saturday at 8, $35 to $45; Sunday at 3 and 7:30; $30. **Ambassador Theater,** 219 West 49th Street (239-6200). All major credit cards. 2 hrs. 15 mins.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography was by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Pamela Payton-Wright, Kim Coates, Frank Converse, and Jean Hackett star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, except for Saturdays at 8, which are $33. **Circle in the Square Theater,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly *idiosyncratic and cannily polished as the stars of a two*-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BORDERLINES—John Bishop (who gets better and better from play to play) has written a double feature: *Borderlines* and *Keepin' an Eye on Louie,* each of which enters a world of men made brutal and dangerous by their own adherence to masculine role expectations; directed by Robert Bailey. Each is so rich in plot and subplot, undertones and reverberations, so complex and suggestive, that any attempt at a summary is inadequate and unfair! Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; through 5/8. **Circle Repertory,** 99 Seventh Ave. South (924-7100).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 6/5. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200) **IRLS**

COUNTER SERVICE—A play, written and directed by Tony Tanner, concerns a writer and a publisher whose lives are changed when they meet two waitresses in a North Carolina diner. Featured in the cast are Jeff Hayenga, Joe Duquette, Anita Sorel, Judith Hanson, Tracey Phelps, and Charlie Redell. Wed. through Sat. at 8, Sun. at 3; through 5/8; $10 to $15. **Baldwin Theater,** 224 Waverly Place (799-8190).

DOMINO—Robert Litz's play about the shifting forces that shape U. S. involvement in Central America; directed by David Esbjornson. Featured in the cast are Socorro Santiago, Dan Butler, Jaime Sanchez, Carlos Cestero, Raoul Rizik, Christopher McHale, and Jay Patterson. Tues. through Sat. at 8, Sun. at 4 and 7; $15 to $18; through 5/1. New York Theater Workshop, **Perry Street Theater,** 31 Perry Street (279-4200).

DRIVING MISS DAISY—The return of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

EVENING STAR—Milcha Sanchez-Scott's play about a Hispanic family upset about one of its members who 'has a bun in the oven'; directed by Paul Zimet. Tues. through Sat. at 8; Sun. at 3 and 8; $10; 5/3 through 22. **The Cubiculo,** 414 West 51st Street (265-2138).

FANTASTICKS—A gracious and musical fable in its 27th *year that has spawned plenty of talent in its time. An* announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. Through 5/1, Fri. at 7, Sun. at 3:30 and 8; $10. **Wings Theater,** 112 Charlton Street (645-9630).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20; through 5/22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE GRANDMA PLAYS—Tod Graff's play, directed by Steve Gomer, chronicles 40 years in the life of a quirky, *indomitable Jewish woman in Brooklyn.* Featured in the cast are Jane Hoffman, Taina Elg, D'Jamin Bartlett, and Francine Beers. Tues. through Sat. at 8, Sun. at 3 and 7:30; $12 and $15; through 6/5. **Vineyard Theater,** 309 East 26th Street (683-0696).

HEDDA GABLER—A revival of Henrik Ibsen's play dealing with a woman trying to find her purpose for living in a male-dominated society; directed by Harv Dean. Wed. through Sat. at 8, Sun. at 3; $10; 4/27 through 5/22. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time! Friday and Saturday at 8, Sunday at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LOVE TALKER—Deborah Pryor's play, set in the mountains of rural Virginia, tells of two orphaned sisters who are ensnared by a pair of sensual forest spirits! Directed by Steven Ramay, it stars Mark Wilson, Laura San Giacomo, Jill Tasker, and Vicki Lewis. Wed. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $15 and $18; through 5/15. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

MADAME DE SADE—Yukio Mishima's play, set in France during the beginnings of the Revolution, and described as "Sade seen through women's eyes." Directed by Ron Nakahara, with Natsuko Ohama in the title role and Tina Chen as her mother. Also in the cast are Jodi Long, Lauren Tom, and Ann M. Tsuji; translated by Donald Keene. 4/26–5/14; Tues.–Sat. at 8, Sat. at 2; $14–$18. Pan-Asian Repertory at **Playhouse 46,** St. Clement's, 423 W. 46th S. (245-2660).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

O TIME FLAT—Larry Ketron's play stars Daniel Ahearn as a screen writer and Viet Nam veteran who is drawn into a search of his past; directed by Peter Maloney. Featured in the cast are Sandra Bullock, Linda Cook, and Paul Geier. Tues. through Sat. at 8, Sun. at 3 and 7; $18; through 5/22. **WPA Theater,** 519 West 23rd Street (206-0523).

UNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Mary-Pat Green, Julie J. Hafner, Susan Gordon-Clark, Helen Baldassare, and Suzi Winson, all of them delightful. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

IL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 7; $23; Fri. at 8, Sat. at 7 and 10, Sun. at 3; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

KLAHOMA—A revival of Rodgers and Hammerstein's musical, with a cast of over fifty, and full orchestra, is a classic American tale about life on the central plains at the turn of the century. Through 5/1; evenings at 8, Sun. at 2; $10 to $20. Village Light Opera Group at **Hanft Memorial Theater,** Fashion Institute of Technology, 227 West 27th Street (787-3894).

LD NEW YORK: NEW YEAR'S DAY—Written and directed by Donald T. Sanders, the play, adapted from the Edith Wharton novel, tells of an adulterous affair spanning the years 1870 to 1910. With Kate Farrell, Guy Custis, John White, Janet Scurria, Rosemarie Engle, and Peter Lane. Wed. & Thurs.at 8, Sat. at 7 & 19; $20; 4/28 through 5/21. Presented by the New York Art Theater Institute at the **Public/Shiva Theater,** 425 Lafayette Street (598-7150).

ERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

SYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $25 to $28. **Players Theater,** 115 Macdougal Street (254-5076).

HE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are the author, and Yvonne Bryceland, as an elderly Afrikaner widow who turns to sculpturing for solace, and Amy Irving (who proves that she is one of our best--least affected, mannered, cosmeticized--young actresses), as a young English schoolteacher who befriends her. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

SENFELD'S WAR—Gus Weill's story of the 1939 Congressional hearings on a bill which would have permitted 20,000 children from Germany to enter the United States if President Roosevelt had not vetoed it; directed by Terry Knickerbocker. Wed. through Thurs. and Sat. at 8, Sun. at 2 and 7; $21.50; through 5/15. Presented by the Mosaic Theater at the **92nd Street Y,** 1395 Lexington Avenue (996-1100).

. HUGO OF CENTRAL PARK—Jeff Kindley's comedy about a boy from Brooklyn who goes to live in Central Park with the pigeons...and miracles happen! Directed by Bob Bridges, with Jeff Garrett in the title role. Also in the cast are Judith Tillman, James Hartman, Ian Shupeck, Roger Chapman, Anna Holbrook, Marilyn Caskey, and Mace Barrett. Wed. through Sat. at 8, Wed. and Sat. at 2, Tues. and Thurs. at 1 p.m.; $15; 4/28 through 6/11. **Lamb's Theater Company,** 130 West 44th Street (997-1780).

SANDRA BERNHARD—Actress/singer/humorist/author Sandra Bernhard displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 5:30 and 9, $20–$25; through 5/15. **Orpheum Theater,** 126 Second Avenue (477-2477).

SENORA CARRAR'S RIFLES—Miriam Colon stars in Bertolt Brecht's play focusing on a mother's desperate attempt to save her children from involvement in the Spanish Civil War; directed by Alejandro Quintana. In English: Wed.–Fri. at 8; in Spanish: Sat. & Sun. at 2:30 & 8; $10; through 5/1. **Puerto Rican Traveling Theater,** 304 West 47th Street (354-1293).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tue. through Thur. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. and Sat. at 8, Sun. at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SPLENDID MUMMER—A solo play, by Lonne Elder III, starring Charles S. Dutton, about the 19th-century classical actor Ira Aldridge, the first black man ever to play Othello; directed by Woodie King Jr. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16; through 5/8. **American Place Theater,** 111 West 46th Street (247-0393).

SPOILS OF WAR—Michael Weller's play about the emotional tensions between a 16-year-old and his divorced parents; directed by Austin Pendleton. Featured in the cast are Larry Bryggman, Kate Nelligan, Annette Bening, Kevin O'Rourke, Cheryl Giannini, Christopher Coller, Anthony Picciano, and Alice Playten. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; through 5/29. **Second Stage,** Broadway at 76th Street (873-6103).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Susan Mansur, Mary Fogarty, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two important days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed. at 8, $100; Fri. at 8, $120; Sat. at 6 and 10, $135; Wed. at 2, $60. (No performance 4/27 at 2, but there'll be a matinee 5/1 at 3.) Wear comfortable shoes. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TEN PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring a five-member company (Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane) performing 20 numbers exploring gay and lesbian culture; directed by Scott Green. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7; $17.50 to $20; through 5/1. **Susan Bloch Theater,** 307 West 26th Street (279-4200).

THREE IN TIME—Dan Blue's comedy tells of movie stars of yesteryear (Fran Barnes & Nancy Barrett) who meet a playwright (Thomas G. Moore) and fall prey to his wiles; directed by Dunsten McCormack. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $15–$18; through 5/1. **South Street Theater,** 424 W. 42nd St. (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

A WHITE ROSE OF MEMPHIS—David J. Hill's play deals with the disintegration of a family living in the deep South; directed by Susann Brinkley. Featured in the cast are Vondie Curtis-Hall, Tenney Welsh, Louise Roberts, Adam Stoke, and Annette Hunt. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; through 5/1. **Theater at St. Peter's Church,** Lexington Avenue and 54th Street (245-2489).

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their mortality; directed by Mark Linn-Baker. The cast features Tony Shalhoub, Frances Conroy, Richard McMillan, Reed Birney, Edward Atienza, and Beth Austin. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 6/3. New York Shakespeare Festival at the **Public Theater/LuEsther Hall,** 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Robin's Band,* a musical modern version of the famed legend (this one set in the not-too-distant future), with book by Jerome Eskow and Anthony Abeson (who is also the director), and music and lyrics by Maija Kupris. Featured in the cast are Jill Romero, Luis Ramos, John McCurry, Carl H. Jaynes, Gregory Harvey, Wayne Gordy, Melissa DeSousa, and Liz Amberly, among others. Thurs. through Sat. at 7:30; Sun. at 3; $10; through 5/8. **AMAS Repertory Theater,** One East 104th Street, third floor (369-8000).

AMERICAN ENSEMBLE COMPANY—Joseph P. Ritz's *Acts of Contrition,* a fictionalized version of the life of Trappist monk Thomas Merton; directed by Robert Petito. Featured in the cast are Brian Jensen, Alan R. Scott, Faye Jackson, and Read Kelly. Thur. through Sun.; through 5/1. Phone for times. **American Ensemble Company Theater,** 339 East 28th Street (571-7594).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 5/29. Phone theater for specifics. **Billie Holiday Repertory Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

CAB THEATER COMPANY—Original One-Act Festival, with plays portrayng people experiencing difficulty facing the realities of their existences: Lynn Dangel's *Ersatz Life;* Wendy Hammond's *Camelot Lounge;* Jason Milligan's *The Quality of Boiled Water.* Thurs. through Sat. at 8, Sun. at 3; $8; through 5/1. **Our Studios Theater,** 622 Broadway (586-7920).

CLASSIC STAGE COMPANY—Harold Pinter's *The Birthday Party,* a black comedy, is set in a seaside town in England. Two mysterious visitors arrive at a dilapidated boarding house and stage a fete for an ex-pianist. Featured in the cast are David Strathairn, Peter Riegert, Richard Riehle, Georgine Hall, Robert Gerringer, and Wendy Makkena. Tues. through Sat. at 8, Sat. and Sun. at 2; $18 to $20; through 5/22. **CSC Theater,** 136 East 13th Street (677-4210).

COURTYARD PLAYERS—Frederick Stroppel's *A Good Man,* directed by Kevin O'Connor, is a comedy in mourning. It takes place at a wake where a mighty unpleasant, albeit bereaved, family is reunited. Wed. through Sun. at 8; through 5/22; $8. **Courtyard Playhouse,** 39 Grove Street (496-4288).

EQUITY LIBRARY THEATER—Shakespeare's *Much Ado about Nothing,* directed by Lowyn Castle. Tues. through Sun. at 8, St. and Sun. at 2:30; through 5/1. 5/12 through 6/5: *No, No, Nanette!,* music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach. ('Remember *Tea for Two* and *I Wanna Be Happy?)* **Equity Theater,** 310 Riverside Drive (663-2028).

JEWISH REPERTORY THEATER—Larry Cohen's *Washington Heights,* a comedy about a boy and his relations with his father in the 1940s; directed by David Saint. Tues. through Thurs. and Sat. at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

JUILLIARD DRAMA DIVISION–Spring repertory season: Christopher Durang's 1975 iconoclastic musical, *A History of the American Film,* directed by Peter Maloney; 4/28, 29, 30 at 8, 5/1 at 3; $5. **The Juilliard Drama Theater** at Lincoln Center, 144 West 66th Street (874-7515).

LA MAMA, E.T.C.—A new version of Christopher Marlowe's *Doctor Faustus,* with Christopher McCann in the title role; directed by Leonardo Shapiro. Featured in the cast are Cecil MacKinnon, Elena Nicholas, Ma Kanazawa, Michael Preston, and Regina Taylor. Through 5/1; $10 to $12. Phone theater for specifics. Presented by the Shaliko Company at **La Mama, E.T.C.,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Stephen Metcalfe's *Emily*, directed by Gerald Gutierrez, and featuring Lisa Banes, James Eckhouse, Heather MacRae, Dave Florek, Donald May, Robert Stanton, and Patricia Englund, among others. Emily is a stockbroker who will avoid commitment to one man at all costs, but she falls for an out-of-work waiter, and her world changes. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $25–$30; through 5/8. Stage I at **City Center,** 131 W. 55th St. (246-8989). (On Stage II, at City Center, 4/26–5/15, Beth Henley's work-in-progress, *The Debutante Ball*, is being performed.)

MEDICINE SHOW—Gertrude Stein's *Three Sisters Who Are Not Sisters*, "a murderous melodrama" with music by William Hellermann; directed by James Barbosa. Thurs. through Sun.; 5/5 through 8 at 8; $8. **Medicine Show,** 353 Broadway (431-9545).

NEW YORK SHAKESPEARE FESTIVAL—*Romeo and Juliet,* third in the Shakespeare Marathon, directed by Les Waters, features Peter MacNicol and Cynthia Nixon as the young lovers, Anne Meara as the nurse, Milo O'Shea as Friar Laurence, and Courtney B. Vance as Mercutio. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20 to $25; through 6/5. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

PLAYWRIGHTS HORIZONS—*Lucky Stiff,* a musical by Lynn Ahrens and Stephen Flaherty, involving money, hijinx, and romance on the Riviera; loosely based on *The Man Who Broke the Bank at Monte Carlo;* directed by Thommie Walsh. Featured in the cast are Frank Babottis, Ron Farber, Paul Kandel, Stuart Zabnit, Patty Holly, Mary Testa, and Barbara Rosenblat. Tues. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3, $22 to $24; through 5/8. **Mainstage Theater,** 416 West 42nd Street (279-4200).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella.* Thur. through Sat. at 8, Sun. at 3 and 7. (Through 5/15: eight special presentations at the Equitable Tower, 787 7th Ave.) **Gramercy Arts,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATER COMPANY—The 100th anniversary production of Arthur Wing Pinero's *Dandy Dick, A Horse Tale,* starring Jan Miner, Gordon Chater, and Edward Hibbert; directed by Jimmy Bohr. It tells of a Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; 5/11 through 7/17. **Roundabout,** 100 East 17th Street (420-1883).

ROYAL COURT REPERTORY—Phyllis Craig's *Double Twist,* a murder mystery depicting lawyers involved with power to succeed over the written law--motive, money, and greed notwithstanding. Wed. through Sat. at 8; $10; through 5/31. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEVERLY'S YARD SALE—Crystal Field is Beverly in Sebastian Stuart's mini-epic with twenty-one roles; directed by Steve Lott. It tells of a mix of characters searching for life's meaning on a summer's day in the Hudson River Valley; directed by Steve Lott. Thur. through Sun. at 8; $4; through 5/1. **Theater for the New City,** 155 First Avenue (254-1109).

THE BOY FRIEND—Sandy Wilson's musical spoof on 1920s musical comedies; directed by Jeffery K. Neill. Thursday through Saturday at 8, Saturday and Sunday at 3; through 5/8 (5/8 at 4); $10. **All Souls Fellowship Hall's Theater,** Lexington Avenue at 80th Street (535-3356).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, and Doug Lieth. Fri. & Sat. at 8, through 6/11; $10. **Noho Theater,** 2 Bond Street (642-8009).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thur. at 8, Sat. at 3:30 & 7; $10; through 5/28. **Wings Theater,** 112 Charlton St. (645-9630).

DIARY OF A MADMAN—Based on short stories by Gogol, written and directed by Alicia Barouch, featuring Robert Wilde and Helen Ziangas. Thur. through Sat. at 8, Sat. & Sun. at 3; $10; through 5/14. **Bechmann Theater,** 314 West 54th Street (581-3044).

THE DIARY OF ANNE FRANK—A revival of the dramatization of the holocaust tragedy, by Frances Goodrich and Albert Hackett; directed by William Haynes. Through 4/30 at 8; $8–$10; phone for details. Presented by the Sam Levenson Ensemble at the **28th Street Theater,** 120 West 28th Street (586-9186).

THE DISPUTE—Pierre Marivaux's play about four people, isolated since birth, turned loose together to test the faithfulness of each sex; directed by Liz Diamond. Thurs. through Sat. at 8; Thurs. at 11 a.m.; Sun. at 3; $8 to $10. 4/28 to 5/22. **New Theater of Brooklyn,** 465 Dean Street (718/230-3366).

DUTCHMAN—LeRoi Jones's 1964 play dealing with racial unrest as exemplified by an incident in the New York subway system; directed by Gene Frankel. Thurs. through Sun. at 8, Sun. at 3; $8; through 5/8. **Gene Frankel Theater,** 24 Bond Street (777-1710).

AN EVENING OF TENNESSEE WILLIAMS—Four one-acters not often seen East of the Mississippi: *Talk to Me Like the Rain and Let Me Listen, Hello From Bertha, This Property is Condemned,* and *Auto da Fe.* Sun. through Wed. at 7:30; $8; through 5/11. Produced by the Colony Theater at the **18th Street Playhouse**, 145 West 18th Street (877-6907).

FRONTIER—Philip Dean Stoller's play about the city and its last civilized hero, Max, a street person who one day has an unexpected visitor, and the honeymoon is over; directed by Joumana Rizk. With John Hutton, Holly Felton, Dustye Winniford, Jack Coulter. Wed. through Sun. at 8; $8 & $10; through 5/1. **Contemporary Theater,** 44 Walker Street (431-7434).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events within the home of a closely-knit family. Thurs. through Sat. at 8; through 5/28; $8. **Theater in Action,** 46 Walker Street (431-1317).

A GLIMPSE OF THE LIGHT—A musical about the founding of the State of Israel, with book, lyrics and music by Ben Finn, directed by Shela Xoregos. Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 2; $10; through 5/7. **Riverwest Theater**, 155 Bank Street (243-0259).

THE IMPORTANCE OF BEING EARNEST—A revival of Oscar Wilde's witty, wonderful comedy, directed by Lori Hoffman, tells of a turn through turn-of-the-century London, featuring strange coincidences and foolish promises. Fri. and Sat. at 8, Sun. at 2; through 5/1; $8. The Ten Ten Players at **Park Avenue Christian Church,** 1010 Park Avenue (879-7669).

I'M OKAY, BUT YOU KEEP SCREWING ME UP—Robert John Keiber's comedy revue demonstrates through sketches, music, and improvisations, how impossible it is to take responsibility for one's own life. Mon., Wed., Fri. at 8; $10; 5/2 through 27. **American Banana Company,** 112 Charlton Street (645-9630).

THE KILLER—An adaptation of Eugene Ionesco's expression of man's inexhaustible (and hopeless) search for a paradise on earth; directed by Barbara Schofield. With Dan Tedlie, John Dougherty, Diana Bober, Vince Monzo, David Mazzeo, and Judy Breitman. Thurs. through Sat. at 8, Sun. at 2; through 5/14; $8. **House of Candles Theater,** 99 Stanton Street (353-3088).

LOBOTOMY STEW—Bernett Belgraier's play about two streetwise teenagers who help each other come to terms with the pursuit of sanity; directed by Melody Brooks. With David Franks and Jody Raymond. Tues.–Sat. at 8, Sat. at 2 & 3; through 5/1; $10. **Raft Theater**, 432 West 42nd Street (279-4200).

LUCKY PEHR—August Strindberg's 1882 saga of a man from birth to old age, performed in seven scenes, and directed by Raymond David Marciniak. With Michael Lengel, Deborah McDowell, Paul Bolger, Mike Finesilver, Julie Pasquel, Craig Purinton, Jeff Robins. Thurs. & Fri. at 8, Sat. at 7 and 10; through 5/7; $10. **Cubiculo,** 414 West 51st Street (242-3900).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur.–Sun. at 8; $5; through 5/2. **Dramatis Personae,** 25 E. 4th St. (673-4382).

THE MASTER BUILDER—Ibsen's psychological drama about a talented man burdened with remorse, and fear of the younger generation; directed by Allen Schroeter. Fri. & Sat. at 8, Sun. at 3; through 5/27; $10. Sun. at 7:30, through 5/22, *The War in New Jersey,* by Alexander Wells, about four Vietnam vets finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside Repertory Theater,** 252 W. 81st St. (874-7290).

PEER GYNT: THE MOVIES—Henrik Ibsen's play, directed by Annie B. Parson and Jim Niesen, adapted and performed by the Irondale Ensemble Project. Wed. through Sat. at 8; through 5/20. **Cooper Square Theater**, 50 East Seventh Street (666-7856).

A PROPER GOODBYE—Nick Andrews's play about the three-year-long relationship between the wife and a mistress of the same man; directed by Edward Chemaly. Featured in the cast are Katherine Alt Keener, Charlotte Patton, and Miriam Zucker. Wed. through Fri. at 7:30; through April; $6. **The Actors Institute,** 48 West 21st Street, fourth floor (678-5035).

REEFER MADNESS—Musical, with book and lyrics by John Mangano, music by Russell Warner, directed by Robert Dahdah. Thurs. through Sun. at 9; $4; through 5/1. **Theater for the New City**, 155 First Avenue (254-1109).

RICHARD III—Shakespeare's tragedy about the king reputed to have had his nephews murdered in the Tower; directed by Steven Keim. Thurs. through Sat. at 8, Sun. at 3; $8; 5/5 through 22. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

STUDIO—Michael Alasa and David Welch's musical about Diaghilev and his star dancer Nijinsky, plus the cultural revolution caused by the debut of the Ballet Russe in Paris, l909. Thurs. through Sat. at 8; through 5/7; $8. **Duo Theater,** 62 East 4th Street (598-4320).

SUDDENLY LAST SUMMER— A revival of Tennessee Williams's play; directed by Michael LaPolla. Thurs. through Sun., 5/12 through 15, and Wed. through Sat., 5/18 through 21, $8 and $10. **Sanford Meisner Theater**, 164 Eleventh Avesnue (206-1764).

SWEET STUFF—Juan Shamsul Alam's prison drama, directed by Francine Mancini, with an all-female cast. 4/27 through 5/1 at 8; $8. **Women's Interart Center Annex,** 552 West 53rd Street (496-0251).

TENNESSEE IN THREE ACTS—*The Dark Room, The Gnadiges Fraulein, Portrait of a Madonna,* three Tennessee Williams playlets in divergent styles. 4/21 through 23, 28 through 30 at 7:30; 4/24 and 5/1 at 4. **Eighteenth Street Playhouse,** 145 West Eighteenth Street (718/805-0099).

THE THREE SISTERS—Anton Chekhov's play depicting the uprooting of Russia's social order at the turn of the century; directed by Richard Ziman. Tues. through Sun. at 8, 4/26 through 5/8; $8. **Space 603,** 311 West 43rd Street (279-4200).

WALKING POINT: A VIETNAM VOYAGE—Written and performed by Thomas Bird, and directed by John Pynchon Holms, play tells of a veteran who has returned to Vietnam three times since the war's end. Wed. through Sat. at 8, $8; through 5/7. **Samuel Beckett Theater**, 410 West 42nd Street (594-2826).

WE LIVE IN A TRAILER HOUSE & TRY NOT TO GO CRAZY—Craig Volk's play, directed by Ernie Shaheen, tells of the blue-collar life of a young couple who live in a tiny cramped trailer in a South Dakota mining town. 5/5 through 23; $10. **The Actors' Space,** 250 West 54th Street, tenth floor (757-5900).

WHEEL AND DEAL—Phil Bosakowski's comedy about three men in police custody for minor offenses who are sentenced to clean and polish a corrupt police captain's car; directed by the author. Thur., Fri., and Sun. at 8, Sat. at 7 and 10; $10; from 5/5. **The Real Garage,** 145 Charles Street (925-1630).

THE WILD DUCK—Henrik Ibsen's play offers a compassionate portrait of troubled and fragile individuals; directed by Raymond David Marciniak. Thur. through Sat. at 8; $7; through 5/14. **Grace and St. Paul's Church**, 123 West 71st Street (362-8793).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOSEF ALBERS—Nine paintings from his "Hommage to the Square" series; through 4/30. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

GEORGE AULT—Drawings and paintings by this American Precisionist (1891–1948); through 6/4. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

FORREST BESS—A retrospective of visionary paintings from the 1930's to the 70's, in an exhibition that will travel to the Museum of Contemporary Art in Chicago; through 5/14. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

HOWARD CHANDLER CHRISTY—Portraits, illustrations, and mural-size paintings, by this American artist (1873–1952) known for his idealized female figures; through 5/15. Goffman, 18 E. 77th St. (744-5190).

LISA COLLADO—Recent collages; through 5/7. Schiller-Wapner, 1 E. 61st St. (758-0329).

PAUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

SIMON DINNERSTEIN—New paintings; 5/3–6/3. Staempfli, 47 E. 77th St. (535-1919).

ALBERTO GIACOMETTI—Forty drawings gathered from American and European collections, from 1932 to 1965; through 5/14. Bernard, 33 E. 74th St. (988-2050).

NED HALEY—Sculptures and wall pieces that incorporate architectural elements, plus drawings; 4/28–5/28. Cecil, 16 E. 72nd St. (517-3605).

NEIL JENNEY—Paintings and sculptures from the past five years, many from the artist's personal collection, in an exhibition entitled, "A Museum Show"; through 5/31. Horan, 35 E. 67th St. (517-9410).

PAUL KANE—Recent abstract paintings in graphite and acrylic on panel; through 4/30. Ralph, 43 E. 78th St. (288-5222).

PAT KECK—Carved wooden sculptures of animals and figures; 5/3–27. Hamilton, 19 E. 71st St. (744-8976).

LOIS LANE—New paintings and drawings that draw on the artist's familiar personal iconography; through 5/21. Mathes, 851 Madison Ave. (249-3600).

PIERRE LESIEUR—Recent paintings and drawings of nteriors and still lifes; 4/28–5/21. Findlay, 984 Madison Ave. (249-2909).

SANDRA MACKINTOSH—Bronze sculptures of bird forms; through 5/7. Cordier & Ekstrom, 417 E. 75th St. (988-8857).

WOLFGANG MATTHEUER—Dream-like landscape paintings by an East German artist; through 5/14. Prakapas, 19 E. 71st St. (737-6066).

ROBERT MOTHERWELL—Recent collages in a series entitled, "The Red and Black"; through 5/12. Knoedler, 19 E. 70th St. (794-0550).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; through 4/30. C.D.S., 13 E. 75th St. (772-9555).

ZHU QUIZHAN—Paintings by a 97-year-old Chinese painter; 4/27–6/11. Wender, 3 E. 80 th St. (734-3460).

BRUNO ROMEDA—Recent geometric bronze sculptures; 4/27–5/21. Kouros, 23 E. 73rd St. (288-5888).

PHILIP SMITH—Three large-scale white paintings with imagery derived from art, science, and popular culture; through 5/7. McCoy, 19 E. 71st St. (570-2131).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

NADA VITOROVIC—Paintings based on Yugoslavian folk tales; through 5/7. Silberberg, 16 E. 79th St. (861-6192).

MAX WEBER—Works on paper; through 5/21. Forum, 1018 Madison Ave. (535-6080).

57th Street Area

ANNE ARNOLD/PETER LOFTUS—Paintings of coastal landscapes near Santa Cruz/Carved wood sculptures of animals; 4/30–5/21. Fischbach, 24 W. 57th St. (759-2345).

MATTIE BERHANG/MARK MENNIN—Recent sculpture by both; through 5/7. Lamagna, 50 W. 57th St. (245-6006).

LIDYA BUZIO—Painted ceramic architectural forms; through 5/7. Clark, 24 W. 57th St. (246-2205).

MICHAEL BYRON—New works in a series entitled "The Faust Cycle"; through 5/10. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ANTHONY CARO—Waxed steel sculptures created after a visit to Greece in 1985; 4/30–6/10. Emmerich, 41 E. 57th St. (752-0124).

JOSELY CARVALHO—Photo silkscreens on canvas in a series entitled, "Diary of Images: She is Visited by Birds and Turtles"; through 5/7. Terne, 38 E. 57th St. (593-1881).

MARTIN CHIRINO—Recent sculptures; through 4/30. Borgenicht, 724 Fifth Ave. (247-2111).

PAUL JENKINS—Recent paintings and collages that detail the artist's lifelong preoccupation with Asian art and mysticism, the Cabala, the theater, ancient cartography, and navigational equipment; through 5/14. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

BILL JENSEN—Recent paintings; through 5/7. Washburn, 41 E. 57th St. (753-0546).

HERBERT KATZMAN—Figurative paintings and drawings; through 5/5. Dintenfass, 50 W. 57th St. (581-2268).

EDWARD AND NANCY KIENHOLZ—An exhibition of collaborative sculptures incorporating televisions and radios; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

JAN MATULKA—Paintings from the twenties and thirties, including landscapes of New York, New England, and France, and still lifes; through 5/4. Schoelkopf, 50 W. 57th St. (765-3540).

RICHARD MINSKY—Recent bookbindings; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

HENRY MOORE—Sculpture, drawings, and prints; 4/27–6/15. Heidenberg, 50 W. 57th St. (586-3808).

DESMOND MORRIS—Recent paintings of surrealistic landscapes and creatures; 4/28–5/28. Shippee, 41 E. 57th St. (319-2041).

BARNETT NEWMAN—Thirteen paintings, from the forties and the sixties, in the first exhibition of this artist's work since the retrospective at MOMA in 1972; through 5/7. Pace, 32 E. 57th St. (421-3292).

B.J.O. NORDFELDT—Late paintings that depict soaring seagulls, fish, rocks, and the sea in faceted form or linear abstraction, in thick impastos overlain by calligraphic tracings; 4/30–5/25. Deutsch, 20 W. 57th St. (765-4722).

JULES OLITSKI—Stained paintings from 1961–1964; through 4/30. Emmerich, 41 E. 57th St. (752-0124).

PABLO PICASSO—Paintings and prints from 1950–1973; through 6/17. Krugier, 41 E. 57th St. (980-6079).

TONY ROBBIN—Steel wall sculptures; 4/28–5/21. De Nagy, 41 W. 57th St. (421-3780).

KIMBER SMITH—Abstract paintings, and works on paper in gouache, from 1961–1981; through 5/7. Ross, 50 W. 57th St. (307-0400).

WILLIAM M. SULLIVAN/AMY WEISKOPF—Panoramic landscape paintings/Landscapes, still lifes, and portraits that recall works by 17th-century Italian painters; 4/27–5/21. French, 41 W. 57th St. (308-6440).

DONALD SULTAN—Recent drawings; through 4/30. Blum Helman, 8th floor, 20 W. 27th St. (245-2888).

JAMES SURLS—New sculptures and drawings; through 4/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOYCE TREIMAN—Realist narrative paintings; 4/27–5/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GEORGE TOOKER—Recent figurative paintings in egg-tempera; through 5/14. Del Re, 41 E. 57th St. (688-1843).

FRANCISCO ZUNIGA—Recent pastels, lithographs, and sculpture; through 5/7. Brewster, 41 W. 57th St. (980-1975).

East Village

ROBERT GOBER/CHRISTOPHER WOOL—Collaborative and separate works by both; through 5/8. 303, 513 E. 6th St. (477-4917).

PETER GOODMAN—Recent figurative paintings that incorporate feathers, gilded papers, and other media; through 5/16. Knitting Factory, 47 E. Houston St. (219-3006).

HARRY GOTTLIEB/RIVA HELFOND—Paintings, prints, drawings, and watercolors from the thirties and forties by both; through 5/15. Sragow, 436 E. 11th St. (477-6284).

AIMEE RANKIN—Assemblages in boxes that incorporate light and sound, in a series entitled, "Atrocities'; through 5/8. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

HANNO AHRENS—New sculptures; through 5/7. Sharpe, 152 Wooster St. (777-4622).

JOCELYNE ALLOUCHERIE/ROBERT BOURDEAU—An installation of painted sculpture that is evocative of an architectural interior/Photographs of landscapes. Through 5/7. 49th Parallel, 420 W. Broadway (925-8349).

JOHN ARMLEDER—Recent furniture sculptures; 4/30–5/28. Gibson, 568 Broadway (925-1192).

RICHARD BALLARD—Landscape drawings; through 5/7. Rosenberg, 115 Wooster St. (431-4838).

HOWARD BEN TRE—Cast glass sculptures that refer to the figure; 4/30–5/28. Cowles, 420 W. Broadway (925-3500).

JONATHAN BOROFSKY—Recent paintings; through 4/30. Cooper, 155 Wooster St. (674-0766).

GREGORY BOTTS—Recent paintings; through 5/7. Plumb, 81 Greene St. (219-2007).

TOM BRAZELTON—Paintings of vaporous, sky-like imagery; through 5/14. Neale, 320 Lafayette St. (431-5077).

JAMES BROOKS/GIORGIO CAVALLON—A survey of paintings/Watercolors. Through 4/30. Gruenebaum, 415 W. Broadway (966-3636).

TIM CASEY—Recent paintings with abstracted images from art history; 4/28–5/21. Liguori, 93 Grand St. (334-0190).

XAVIER CORBERO—Large-scale sculptures of chess figures made of pure basalt; 4/30–6/11. Blum Helman, 80 Greene St. (245-2888).

GREGORY CRANE—Landscape paintings that incorporate geometric shapes; through 5/21. Thorp, 103 Prince St. (431-6880).

MARY ANN CURRIER—Still-life drawings in oil pastel; 4/30–6/1. Milliken, 98 Prince St. (966-7800).

DOROTHY DEHNER—Recent monumental sculpture and a collection of drawings and gouaches entitled, "The Damnation Series"; through 5/28. Twining, 568 Broadway (431-1830).

HEIDI FASNACHT—Large floor pieces constructed from wood and pigment; through 5/11. Van Eck, 420 W. Broadway (219-0717).

LOTHAR FISCHER—Bronze sculptures that are evocative of Cycladic, Egyptian, and Persian sculpture; through 5/7. Haller, 415 W. Broadway (219-2500).

AHARON GLUSKA—New paintings; 5/3–28. Siegeltuch, 568 Broadway (431-3550).

DEWITT GODFREY—Welded steel sculpture and large-scale charcoal drawings; 4/30–5/28. Erpf, 568 Broadway (925-6160).

MICHAEL GREGORY/JUAN GONZALEZ—Large-scale horizontal landscape paintings in oil/Landscape paintings from 1975–1988. Through 5/11. Hoffman, 429 W. Broadway (966-6676).

HANS HAACKE/JAMES BIEDERMAN—Three recent works/Large-scale drawings that refer to his paintings and sculpture. Through 4/30. Weber, 142 Greene St. (966-6115).

JAMES HENNESSEY—Paintings of fictitious environments; through 5/5. Pearl, 420 W. Broadway (966-5506).

IAN HORNAK—Paintings of bouquets of flowers and other objects from nature; through 5/11. Perlow, 560 Broadway (517-5858).

GERALD INCANDELA—Painted photographs of the human figure; through 5/28. Kasmin, 580 Broadway (219-3219).

YVONNE JACQUETTE—Paintings that depict aerial views of Times Square and lower Manhattan at night; through 5/11. Alexander, 59 Wooster St. (925-4338).

LEONARD KOSCIANSKI—Recent paintings that depict imaginary, sometimes frightening, scenes from nature; through 5/3. Kind, 136 Greene St. (925-120).

CHRISTOPHER LEBRUN—A series of new works entitled, "The Tree Paintings"; through 5/7. Sperone Westwater, 142 Greene St. (431-3685).

RUSSELL MALTZ—Abstract paintings and an installation; through 5/7. Condeso/Lawler, 76 Greene St. (219-1283).

ARINA MALUKOVA/HARMONY HAMMOND—Paintings and works on paper/Monoprints; 4/28–5/21. Trabia-MacAfee, 54 Greene St. (226-3552).

BRICE MARDEN—Recent paintings in which lines of two or three distinct colors follow a jagged course across a mottled ground; through 5/7. Boone, 417 W. Broadway (431-1818).

LARRY MILLER—Sculpture and installations that depict a commercial world confronted by spiritual issues; through 5/14. Harvey, 537 Broadway (925-7651).

MARY OBERING—Recent paintings, in tempera on masonite; through 5/7. Nosei, 100 Prince St. (431-9253).

ANNE AND PATRICK POIRIER—Recent photographic works; through 5/7. Sonnabend, 420 W. Broadway (966-6160).

MATTHEW RADFORD—Paintings of lower Manhattan cityscapes; through 5/14. Bernarducci, 560 Broadway (334-0982).

JAMES ROSENQUIST—New paintings; through 5/14. Castelli, 142 Greene St. (431-6279).

FRED SANDBACK—Four new sculptures made with yarn stretched taut to create spatial relationships; through 6/18. Dia Art Foundation, 155 Mercer St. (431-9232).

JON SERL—A retrospective of paintings by this self-taught artist; through 5/14. Cavin-Morris, 100 Hudson St. (226-3768).

ROBERT THERRIEN—New paintings, sculptures, and reliefs; 4/30–5/21. Castelli, 420 W. Broadway (431-5160).

BERNARD TSCHUMI/MICHELLE STUART—Drawings and models for the New National Theater and Opera House, Tokyo competition, and other projects/New small-scale encaustic paintings. Through 5/21. Protetch, 560 Broadway (966-5454).

ANDY WARHOL—Paintings, drawings, and collages from a series of works made in 1976, based on the image of the human skull; through 6/18. Dia Foundation, 77 Wooster St. (431-9232).

OLIVER WASOW—New photographic works; through 5/14. Baer, 270 Lafayette St. (431-4774).

STEPHANIE WEBER/MELINDA STICKNEY-GIBSON—Paintings of biomorphic forms on mylar and wood/Small-scale monochromatic paintings on lead and steel. Through 5/7. Littlejohn-Smith, 133 Greene St. (420-6090).

STEPHEN WILLIAMS—Large and small-scale sculptures; through 5/21. Penine Hart, 105 Hudson St. (334-3522).

Other

JAMES DEWOODY—A portfolio of prints entitled, "Ten Images of the City"; through 5/18. Ryan, 452 Columbus Ave. (799-2304).

MOIRA DRYER—Recent abstract paintings; through 5/7. Good, 39 Great Jones St. (420-9063).

CHRISTOPHER FREEMAN—Wall-mounted ceramic sculptures; 4/30–5/21. Glass Workshop, 142 Mulberry St. (966-1808).

MIL LUBROTH/CONNIE DI FALCO—Mixed media works/Carved stone sculptures. Through 5/7. Carminel, 306 E. 55th St. (751-0122).

JOHN ROBINSON—Landscape paintings by a New Zealand artist in his first U.S. show; through 4/29. New Zealand Consulate General, 630 Fifth Ave., Suite 530 (698-4650), Mon.–Fri. 9–4.

ERIC SANDGREN—Paintings of landscapes in Central Park; through 5/5. Arsenal, Fifth Ave. and 64th St, in Central Park (360-3423), Mon.–Fri. 9–4:30.

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; 4/30–6/30. Gagosian, 521 W. 23rd St. (807-0807).

SUSAN WEIL—Paintings and watercolors of still life arrangements that include books of Eadweard Muybridge's photographs; through 5/14. Flushing, 136–73 41st Ave., Flushing, N.Y. (718-463-7700).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th St. (734-6300). 19th- and 20th-century drawings and watercolors by Braque, Degas, Diebenkorn, Picasso, Rauschenberg, Tobey, others; through 5/26.

A.S.F.—127 E. 73rd St. (879-9779). Works by five Finnish printmakers; through 5/6.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Artschwager, Cumming, Johns, Kelly, Morris, Oldenburg, Rauschenberg; through 4/30.

CORSINI—162 E. 63rd St. (371-6455). 16th–18th-century Old Master paintings; through 5/20.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American, British, and French artists of the 18th, 19th, and 20th centuries; through 6/3.

DIDIER AARON—32 E. 67th St. (988-5248). English chairs from the 1830's; 4/29–5/21.

GRAHAM—1014 Madison Ave. (535-5767). Contemporary British pottery, by Johns, Price, Rie, Swindell, Verdon, Ward; through 5/27.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "In Other Lands: American Artists Working Abroad," with works by Copley, Demuth, Gifford, Hartley, Homer, others; through 6/3.

LA BOETIE—9 E. 82nd St. (535-4865). "Women of the Avant-Garde: Selected Works from 1900–1940," with works by Albers, Goncharova, Nevelson, Oppenheim, Tauber-Arp, others; through 5/30.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). "Abstraction: Re-Visions of the 1950's," with works by Browne, Bultman, Sanders, Schwabacher, Seliger; 5/3–28.

WEINTRAUB—988 Madison Ave. (879-1195). Sculpture by Arp, Giacometti, Miro, Moore; paintings by Chagall, Tamayo, Utrillo, Vlaminck; through 5/14.

57th Street Area

GOODMAN—24 W. 57th St. (977-7160). "As Far As the Eye Can See," with works by Baldessari, Baumgarten, Becher, Graham, Richter, Ruscha, Schütte, Weiner; through 5/7.

GRAND CENTRAL—24 W. 57th St. (867-3344). "Impressionism and Post-Impressionism: Transformations in the American Mode, 1885–1945" with works by Henri, Inness, Potthast, Prendergast, others; through 5/14.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Chamberlain, Renoir, Whistler, others; through 5/15.

I.B.M.—590 Madison Ave. at 56th St. (407-6100), Tue.-Fri. 11–6, Sat. 10–5. "John Sloan: Spectator of Life"; "Computers and Art"; through 6/18.

JACOBSON—50 W. 57th St. (582-4695). "Visionaries of Contemporary British Painting," with works by Bomberg, Herman, Hitchens, Nicholson, Scott, Weight; 5/3–6/11.

KENT—41 E. 57th St. (980-9696). "Altered States," with works by Artschwager, Bickerton, Cornell, Dwyer, Goldstein, Lemieux, Ruscha, others; through 5/14.

LELONG—20 W. 57th St. (315-0470). Works by Bleckner, Halley, Levine, Taaffe, Welling, Wool; through 6/4.

MARLBOROUGH—40 W. 57th St. (541-4900). "Visions-Revisions: Contemporary Representation," curated by Sam Hunter; 4/28–5/28.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, prints, and objects by Hofmann, Klimt, Kokoschka, Schiele, others; through 5/27.

TILTON—24 W. 57th St. (247-7480). Works by gallery artists; through 5/31.

East Village

BROMM—170 Ave. A (533-4233). Works by Crawford, Cobb, Hale, Hanley; through 5/1.

KRAINE CLUB—85 E. 4th St. (982-7118). Works by 11 Soviet Ukrainian artists; through 5/21.

SoHo and TriBeCa

ALLEN—560 Broadway (334-9710). "Rebop," with works by Basquiat, Dickson, Hannah, McClard, Merkin, Nares, Panter, Steding, curated by Glenn O'Brien; through 5/27.

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Foreign Affairs: Conflicts in the Global Village"; "James Drake: Border Incident"; through 5/14.

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1–6. Works by three Edinburgh painters; through 5/28.

ARTISTS SPACE—223 W. Broadway (226-3970). "Too Black, Too Strong," with videotapes and drawings by Jones, Marshall, McCullough, Tisdale, others; "The London Project," with projects by 10 architects; through 5/14.

AUCHINCLOSS—558 Broadway (966-7753). Works by Aber, Brickhouse, Dvortchak; through 5/11.

CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project, Part III: Present Tensions: 25 Years of Irreverence in Architecture"; through 5/1.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Laramée, Lens, Silveira; through 5/21.

ESMAN—70 Greene St. (219-3044). "The Language of Form: The Form of Language," with works by Falk, Gordon, Rezac, Rosen, Zarina; through 5/7.

GRASS ROOTS—131 Spring St. (431-0144). "Artists Under the Influence"—works by American artists who have been influenced by Latin American and Haitian Folk Art; through 5/22.

INGBAR—578 Broadway (334-1100). Paintings, sculpture, and drawings by Councill, Czechowski, Jacobs, Leepa, Weinstock, Wilson; through 5/7.

SHAINMAN—560 Broadway (966-3866). "Working in

London," with works by Houshiary, Milroy, Murphy; through 5/28.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Huang-Chung, Lobotsky, Shiflett, Weaver; through 5/17.

STEINBAUM—132 Greene St. (431-4224). Furniture designs by De Wolf, Grey, Knoll, Madsen, McKie, Stayman, others; through 5/14.

Other

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19.

FASHION MODA—2803 Third Ave. (673-5390). "Close," with works by Bey, Boza, du Serech, Rodriguez, Sligh, Stathacos, sponsored by the Lower East Side Printshop; through 5/7.

INTAR LATIN AMERICAN GALLERY—420 W. 42nd St. (695-6134). "Autobiography: In Her Own Image," with works by Alvarez, Billops, Gutierrez, Machida, Mendieta, Saar, WalkingStick, others; through 5/27.

LEDISFLAM—108 N. 6th St., Brooklyn (718-388-9055), Wed.-Sun. 12-6, Thu. 12-9. Works by Kinser, Nicol, Sterns; through 5/15.

MINOR INJURY—1873 Manhattan Ave., Greenpoint, Brooklyn (673-5390). "Temperaments," with prints by Burns, Logan, Mateo, Pacheco, Roberts, Ukai, others; through 5/22.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). Installations by Dougherty, Gonzalez, Greengold, Johnson, Parker; through 5/28.

U.S. CUSTOM HOUSE—Broadway and Bowling Green (206-8816). "Paris Grands Projets, 1979-1989," with models, drawings, and photographs of nine major architectural projects in Paris; through 5/25.

PHOTOGRAPHY

JO BABCOCK/ERNESTINE RUBEN—Pinhole cameras and photographs taken with them/Portraits of photographers. Through 5/19. Pfeifer, 568 Broadway (226-2251).

GABRIELE BASILICO—Black-and-white photographs of architecture and urban landscapes; through 5/28. Daverio, 521 W. 23rd St. (463-0688).

BAUM—109 Hudson St. (9854). "The Photo Ostensive," with works by Carey, De Sana, Pruszkowski, Serrano, Wagner, others; through 5/28.

MARGARET BOURKE-WHITE—Vintage photographs; 4/27-6/4. Photofind, 138 Spring St. (334-0010).

COLUMBIA UNIVERSITY—Wallach Art Gallery, 8th floor, Schermerhorn Hall, 119th St. and Amsterdam Ave. (280-0513). "Sexual Difference: Both Sides of the Camera," with photographs by Charlesworth, Cunningham, Prince, Sherman, Woodman, others; through 5/7.

PAMELA DEMARRIS—Surreal color photographs taken in a backyard pool; through 5/8. Puchong, 36a Third Ave. (982-1811).

EAH DEMCHICK—Palladium gum dichromate prints of people in interiors, portraits, and landscapes; through 5/21. Staley-Wise, 177 Prince St. (777-1590).

EE FRIEDLANDER—Photographs from his 1987 commission "Cray at Chippewa Falls"; through 5/14. Miller, 138 Spring St. (226-1220).

C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. Through 5/1: "Margaret Bourke-White: A Retrospective"; "Wu Yinxian: The Yan'an Years, the Birth of Modern China."

C.P. MIDTOWN—77 W. 45th St. (269-2159), Mon-.-Fri. 11-6, Sat. 12-5. Free. "The Art of Persuasion: A History of Advertising Photography," with works by Avedon, Liebovitz, Moholy-Nagy, Penn, Turbeville, others; through 5/7.

CHRISTOPHER JAMES—Photographs and watercolors that have the Vatican as a theme; through 5/14. Witkin, 415 W. Broadway (925-5510).

EHMAN—Bedford Park Blvd. West, Bronx (960-8211). "The Photo League, 1936-1951," with works by Burkhardt, Grossman, Hine, Siskind, others; through 6/4.

LIFE—Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment. Photographs used for covers of *Life* magazine over the past 50 years; 5/3-6/30.

LUCAS SAMARAS—An exhibition of photographs sponsored by the Polaroid Corporation, including images from the recently published book, *Samaras Photographs,* by Ben Lifson; through 4/30. Burden, 20 E. 23rd St. (475-8790).

SANDER—51 Greene St. (219-2200). Works by Gerz, Levine, Welch; through 5/14.

BRIAN WOOD—Recent drawings, photographs, and prints of images that refer to the figure; through 4/30. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). 4/28-5/15, Thu.-Sat. at 8, Sun. at 3: Federico Restrepo's "Carrera."$8, $10.

P.S. 122—150 First Ave. (477-5288). Through 5/1, Fri. at 10, Sat. and Sun. at 8: Jeannie Hutchins in "Slippery Little Devils." $7. 4/29-5/1 at 9: Nina Martin's "Modern Daze." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8).

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 5/1: "Australia: A Bicentennial Celebration." Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 5/8: Photographs by Don Farber, "Taking Refuge in L.A.: Life in a Vietnamese Buddhist Temple."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York." Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 5/29: "American Landscapes."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/7: "Curator's Choice: The Hugo Munsterberg Collection." Through 6/13: "Donald Sultan." Through 6/27: "Forty Israeli Artists."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50.

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ART

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875-1920."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 5/15: "Josef Albers: A Retrospective." Through 5/22: "Aspects of Collage, Assemblage, and the Found Object in Twentieth-Century Art."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The *Heathcote Foundation* Gallery of Late 18th- and Early 19th-Century Decorative Arts-. . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 5/22: "Rafael Montañez-Ortiz: Years of the Warrior, Years of the Psyche, 1960-1988."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation $2.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons." Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 5/22: "New York Youth: An Intimate Portrait." Through 8/28: "Blatas and His New York World of Music and Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 5/5: "163rd Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library." Through 6/18: "Lost Cities: The Photography of Désiré Charnay." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 5/28: "Epics and Icons of the Silent Film Era."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 5/1: "Philemona Williamson: Recent Paintings." Through 5/22: "Abraham Joel Tobias: Sculptural Paintings of the 1930's." Through 6/12: "Classical Myth and Imagery in Contemporary Art."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 6/19: "Treasures From the Permanent Collection." Through 8/28: "James Lesesne Wells: Sixty Years in Art."

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1; students and seniors 50¢. Through May: "Pysanky (Easter Eggs)."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/3 at 7, 5/4 at 2: "Contemporary Art." On view from 4/28. **Christie's East**—219 E. 67th St. (606-0400). 5/3 at 10 a.m.: "Furniture, Decorations, and Paintings." On view from 4/29.

DOYLE—175 E. 87th St. (427-2730). 4/27 at 10 a.m.: "Fine English and Continental Furniture and Paintings." On view from 4/22.

EL BOHIO COMMUNITY AND CULTURAL CENTER—605 E. 9th St. (533-6835). 5/1 at 2: Contemporary Art Auction 2, to benefit El Bohio; $25 tax-deductible registration fee. On view from 4/28.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/27 at 10:15 a.m. and 2: "Jewelry and Watches from the Andy Warhol Collection." On view from 4/16. 4/28 at 10:15 a.m. and 2: "American Indian Art from the Andy Warhol Collection." On view from 4/21. 4/29 at 10:15 a.m. and 2, 4/30 at 2: "Americana, and European and American Paintings, Drawings, and Prints from the Andy Warhol Collection." On view from 4/19. 5/2 at 7: "Contemporary Art from the Andy Warhol Collection (by ticket only)." On view from 4/19. 5/2 at 8: "Contemporary Art." On view from 4/28.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

USIC AND DANCE DIRECTORY

arnegie Hall and Weill Recital Hall at Carnegie all, Seventh Ave. at 57th St. (247-7800).

ity Center, 131 W. 55th St. (246-8989).

yce Theater, 175 Eighth Ave. at 19th St. (242-800).

incoln Center: 62nd–66th Sts., between Columbus nd Amsterdam Aves.: Alice Tully Hall (362-1911); very Fisher Hall (874-2424); Library Museum (870-630); Metropolitan Opera House (362-6000); New ork State Theater (870-5570).

adison Square Garden, Seventh Ave. at 33rd St. 563-8000).

erkin Concert Hall, Abraham Goodman House, 29 W. 67th St. (362-8719).

etropolitan Museum, Fifth Ave. and 82nd St. 570-3949).

2nd St. Y, on Lexington Ave. (996-1100).

adio City Music Hall, Sixth Ave. and 50th St. (757-100).

ymphony Space, Broadway at 95th St. (864-5400).

own Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

ALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 27

OSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; mezzo-soprano Brigitte Fassbaender, baritone Thomas Allen. Mozart's Symphony No. 41, "Jupiter"; Songs from Mahler's *Des Knaben Wunderhorn.* Carnegie Hall at 8. $12–$34.

ILLIARD ORCHESTRA, Sergiu Comissiona conductor; violinist Ellen Payne. Brahms's *Academic Festival Overture;* Dvorak's Violin Concerto in a; Elgar's *Enigma Variations.* Avery Fisher Hall at 8. $5, $8.

OKYO STRING QUARTET—Beethoven's String Quartets: in A, Op. 18, No. 5; in E-flat, Op. 74, "Harp"; in a, Op. 132. 92nd Street Y at 8. $13–$17.50.

UARNERI QUARTET, with pianist Yefim Bronfman. Alice Tully Hall at 8. Sold out.

UNTER COLLEGE—At 8: Hunter College Symphony and the Hunter College Choir, Paul F. Mueller conductor; Mozart's Symphony No. 36, "Linz," and *Requiem*; Auditorium, 69th St. east of Park Ave.; $6. At 2: Dance Band, Robert Montesi director; West Building Lounge, Lexington Ave. and 68th St.; free.

ARY JO MOTYKA, pianist/**JENNY HAYDEN,** soprano. Works of Scarlatti, Mendelssohn, Granados. St. Michael's Church, 225 W. 99th St. (222-2700), at 8. $5.

ANGHAI QUARTET—Haydn and Debussy. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

OOKS KERR, pianist-vocalist. "A Salute to Duke Ellington." "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

ANCIS HEILBUT, pianist. Classical music. Dazian Building, Podell Auditorium, 10 Nathan D. Perlman Place, between 16th and 17th Sts., east of Second Ave. (866-2086), at noon. Free.

ZAIDEE PARKINSON, pianist/**ESSEX QUARTET**—Federal Hall, 26 Wall St., at 12:30. Free.

ALEXANDER DUNN, guitarist. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

BROOKLYN HEIGHTS MUSIC SOCIETY—Chamber music by Brahms. Plymouth Church of the Pilgrims, 75 Hicks St., Brooklyn Heights (718-624-4743), at 8. $3.

Thursday, April 28

NEW YORK PHILHARMONIC, James DePreist conductor; violinist Glenn Dicterow. Faure's *Pelleas and Melisande;* Saint-Saens's Violin Concerto No. 3; Walton's Symphony No. 1. Avery Fisher Hall at 8. $7.50–$35.

BOSTON SYMPHONY ORCHESTRA—See 4/27.

BOSTON CAMERATA, Thomas Binkley conductor, with the Boston Shawm and Sackbut Ensemble, and vocal soloists. Music of Orlando di Lasso, including selections from *The Tears of St. Peter* and songs in German, Italian, and French. Merkin Concert Hall at 8. $10.

ERIC BARTLETT, cellist, with pianist Wu Han, violist Sarah Clarke. Peterson's Duo for Viola and Violoncello (N.Y. premiere); Bell's *The Black Cat* (N.Y. premiere); works by Beethoven, Brahms, Schumann. 92nd Street Y at 8. $7.50–$10.

EWA PODLES, mezzo-soprano (N.Y. recital debut); pianist Jerzy Marchwinski. Handel, Vivaldi, Rossini; songs of Chopin, Tchaikovsky, and Schumann's *Frauenliebe und Leben.* Alice Tully Hall at 8. $12, $14.

MUSIC FROM ARCADY—Flutist Eugenia Zukerman, violinist Hamao Fujiwara, violist Kazuhide Isomura, cellist Stephen Kates. Highlights from the Arcady Music Festival in Maine. French and Japanese chamber music, by Yashiro, Debussy, Kijima (arr.), Roussel, Bekku-Isomura, Miyagi, Ravel. Japan Society, 333 E. 47th St. (752-0315), at 8. $17.

MUSIC FROM MARLBORO—Haydn's Quartet in B flat; Hindemith's String Trio No. 1; Mozart's Quintet in A, K. 581. Metropolitan Museum at 8. $9.

NEW YORK YOUTH SYMPHONY CHAMBER MUSIC—Works by Mozart, Hindemith, Dvorak, Shostakovich, Beethoven. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8. Contribution.

JACKSON MAC LOW/ANNE TARDOS—"Approaches to Human Geography": words, music, projections of computer graphics, and guests. Roulette, 228 W. Broadway (219-8242), at 9. $5.

WALL-TO-WALL MUSIC—Performing Garage, 33 Wooster St. (966-3651), at 8. $8. Tonight: Judith Ren-Lay, vocalist, in *Soup,* her collaboration with Mio Morales, Mark Smith, Beo Morales; with percussion, keyboard, guitar, and bass.

KETTY KARMA, lyric soprano, with pianist Thomas Siklos. St. Peter's Church, Lexington Ave. and 54th St. (222-4774), at 7:30. Benefit for the Coalition for the Homeless. $5.

HEXAGON—Sextets by Thuille, Poulenc. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MAX ENGELHARDT, organist. Works by Hampton and Saint-Saens. St. Paul's Chapel, Columbia University, Broadway at 116th St., at noon. Free.

BARGEMUSIC—Violinist Andres Cardenes, others. Mozart's Piano Trio K. 542; Arensky's Piano Trio Op. 32. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, April 29

JUILLIARD SYMPHONY AND CHORUS—Alice Tully Hall at 8. Free; tickets required (874-7515).

AN AUSTRIAN PERSPECTIVE—Faculty members of the Department of Music and Dance at the U. of Mass. in Amherst perform music by Schubert, Webern, Mozart, Liszt, Jelenek. Weill Recital Hall at Carnegie Hall at 8. $12.

NEW YORK PHILHARMONIC—See 4/28. Today at 2.

BEAUX ARTS TRIO—Haydn's Trio in E; Shostakovich's Trio in e; Schubert's Trio in E flat. Metropolitan Museum at 8. Stage seats, $16.

LINDA COMPARONE/MARGARET CRAMER, flutists. Faculty recital, with assisting artists singer Elizabeth McCullough, harpsichordist Mary Nicholas, cellist Samuel Reiner, pianist Joseph Ries, violist Diane Volpe. Music of Telemann, Bach, J.C. Bach, Berlioz, Kuhlau. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

DUKE ELLINGTON BIRTHDAY TRIBUTES—See Other Events, page 135.

AMERICAN STRING QUARTET—Schubert's *Quarttetsats* in c; Bartok's Quartet No. 2. Beethoven's Quartet in c sharp, Op. 131. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

MIKE METHENY QUARTET—JazzPort, 210 Front St. (608-7889), at 8 and 10. $16.50.

CECI N'EST PAS UNE VOIX—A Festival of Vocal Arts in Performance: Tonight, Amy Denio. Kraine, 85 E. 4th St. (254-7706), at 10. $6.

THE MANNES TRIO—Works by Mozart, Schnabel, Schumann. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

WALL-TO-WALL MUSIC—See 4/28. Tonight: Fast Forward, percussionist, with drummers Kumiko Kimoto, Yuval Gabay, James Lo.

ZEN MUSIC OF JAPAN—Takashi Tokuyama on the *shakuhachi* (Japanese bamboo flute). Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

ENSEMBLE FOR EARLY MUSIC—"Sassy Burgundian chansons," "rollicking *tanzen* and lieder," "zany Carnival *canti,* and melancholy songs of woe." New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. $9.

STEFANO SCODANIBBIO, contrabassist. Roulette, 228 W. Broadway (219-8242), at 9. $5.

DAVID PEASTON, vocalist, with music by Dana Crowe. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

CHRISTINE DIWYK, pianist. Lincoln Center Library at 4. Free.

CLARA SOLOMON, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JAZZ AT NOON—A lunch-hour jam session, with pianist Billy Taylor. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

MOSTLY MOZART FESTIVAL ORCHESTRA, Gerard Schwarz conductor; pianist Horacio Gutierrez. Mozart's Symphony No. 29, Piano Concerto No. 19, and Symphony No. 38, "Prague." College of Staten Island, Williamson Theater, at 8. $15 (Snug Harbor: 718-448-2500).

Saturday, April 30

BOSTON POPS ORCHESTRA, John Williams conductor. Music by Barber, Davies, Lloyd Webber, Williams, Porter, others. Carnegie Hall at 8. $15–$27.50.

ELMAR OLIVEIRA, violinist, with pianist Robert McDonald. Music by Tartini, Beethoven, Ravel, Prokofiev, Boulanger, Kroll. 92nd Street Y at 8. $15, $17.50.

ENSEMBLE FOR EARLY MUSIC—"Illuminating Manuscripts of the 15th Century"—see 4/29 for more details. Tonight, at Alice Tully Hall at 8. $14, $17.50.

STONY BROOK CONTEMPORARY CHAMBER PLAYERS, Gilbert Kalish and Raymond DesRoches directors. World premieres of works written for the group, by Gideon, Yttrehus, Yannatos, Gerber, Olan, Mackey, in recognition of the American Composers' Alliance 50th anniversary. Merkin Concert Hall at 9. $10.

NEW YORK PHILHARMONIC—See 4/28.

LIEDERKRANZ SCHOLARSHIP WINNERS—16 singers and pianists. Alice Tully Hall at 2. $8 (534-0880).

WILLIAM BUGG, bass-baritone. Weill Recital Hall at 8:30.

MANHATTAN WIND QUINTET—Weill Recital Hall at 5:30.

PHYLLIS HYMAN, with Leveret. Beacon Theater, Broadway and 74th St. (496-7070), at 8 and midnight. $20, $22.50.

NEW YORK CHAMBER PLAYERS, Dorrit Matson conductor; violinist Sergiu Schwartz. Sibelius's *Andante Festivo* for Strings and Tympani; Haydn's Symphony No. 95; Mendelssohn's Violin Concerto. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $6.

JUILLIARD CHAMBER MUSIC—Paul Hall, 144 W. 66th St., at 8:30. Free.

BEAUX ARTS TRIO—See 4/29. $16 .

MIKE METHENY QUARTET—See 4/29.

WALL-TO-WALL MUSIC—See 4/28. Tonight: Christian Marclay, in a solo performance that involves eight turntables and many records.

CECI N'EST PAS UNE VOIX!—See 4/29. Tonight: at 8, Milene Baker. At 10, Brenda Bakr, with Rashid Bakr. $8 for the evening.

JOEL FORRESTER/PHILLIP JOHNSTON—Surrealistic swing music, including originals. Open Center Teahouse, 83 Spring St. (219-2527), at 8. $9.

SACRED AND SECULAR MUSIC AND DANCE OF TRINIDAD—Alvin Forteau and the Caribbean Dancers. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

NEW YORK CITY CHAMBER PLAYERS ENSEMBLE, Yves Abel conductor; clarinetist Todd Palmer. Mendelssohn's Overture "The Hebrides"; Mozart's Clarinet Concerto; Wagner's *Siegfried Idyll;* Prokofiev's *Classical Symphony.* Mannes College of Music, 150 W. 85th St., at 8. Free, or $3 donation.

PURE PLAY—Contemporary music, by Rick Baitz, Donald Freund, George Crumb, Ann Callaway, David Vayo, Jeff Talman. Performers include Mr. Baitz, soprano Lynne Vardaman, clarinetists Richard Goldsmith, Tim Smith, and others. St. Peter's Church, Lexington Ave. and 54th St. (663-9522), at 8. $7.

ROY CAMPBELL QUARTET—Jazz. St. Mary's Church, 521 W. 126th St., at 8. $10.

THE ATVs—Baird Hersey on computer, samplers, rhythm tracks, and tapes; visual artists Janice and Mars Abbotto. Roulette, 228 W. Broadway (219-8242), at 9. $5.

MARK JOHNSON/JANN PARKER/METROPOLITAN ALL STARS—"A Salute to Duke Ellington's Music"; with the Nanette Bearden Contemporary Dance Theatre. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MICHAEL ROBINSON, composer, with his own music for computer synthesizers. St. Peter's Church Music Room, Lexington Ave. and 54th St., at 12. Donation.

ART MOB CONCERT—"Beauty and the Beasts," Frank Lindquist leader. American, English, Irish, sacred, and folk music, traditional and contemporary. Diane Brown Gallery, 560 Broadway, at 8. Donation.

JED DISTLER, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

SELMA MEDNIKOV PAKTER, pianist. Worsk by Beethoven, Schumann, Liszt, Chopin. Lincoln Center Library at 2:30. Free.

BILLY McCOMISKEY/CHRIS NORMAN/ANDY O'BRIEN—Irish and other music on button accordion and flute, plus vocals. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

JERUSALEM SYMPHONY ORCHESTRA, John Nelson conductor; cellist Gary Hoffman. Zvi Avni's *Metamorphoses on a Chorale by Bach* (N.Y. premiere); Schumann's Cello Concerto in a; Tchaikovsky's Symphony No. 5. Queens College Colden Center, LIE and Kissena Blvd. (718-793-8080). $15-$18.

CHANCEL CHOIR/INSTRUMENTALISTS, with vocal soloists, Cynthia Powell conductor. Faure's *Requiem* (in English). Performers also include the Family Gospel Choir. Flatbush-Tompkins Congregational Church, Dorchester Rd. and E. 19th St., Brooklyn (718-282-5333), at 7. $15. Candlelight-concert benefit, for AIDS Resouce Center and Bailey House.

GRACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom director. Poulenc's *Stabat Mater;* Sviridov's *Kursk Songs.* Old First Church, Seventh Ave. at Carroll St., Park Slope (718-972-9771), at 7:30. $7.50; in advance $6.50.

FRANZ J. MONSSEN, baritone, with pianist William Barto Jones. Schubert's *Die Winterreise.* Wave Hill, Independence Ave. and 249th St., Riverdale, Bronx (549-3200), at 3. $10.

MOSTLY MOZART FESTIVAL ORCHESTRA—See 4/29. Tonight at 8, at Kingsborough Community College (718-934-5596). $16.

CON BRIO ENSEMBLE—Trios and quartets by Kodaly, Beethoven, Ryden, others. Forest Hills Library, 108-19 71st Ave. (718-268-7934), at 2. Free.

VOCAL JAZZ CABARET—MOBI program, with Over Easy, Christiane Drapkin, Howard Herrenstadt, the Trudy Silver Trio. Program includes a jam session, standards, solos, and groups. The Arts at St. Ann's, Clinton and Montague Sts., Brooklyn (718-802-9557), at 8. $5.

Sunday, May 1

RIDGE STRING QUARTET, with pianist Rudolf Firkusny. Haydn's Quartet in F Op. 77, No. 2; Bartok's Quartet No. 5; Dvorak's Piano Quintet Op. 81. Carnegie Hall at 3. $9-$13.50.

DON SHIRLEY TRIO—Pianist Don Shirley, cellist Marisol Espada, bassist Kenneth Fricker. Solo works for piano by Bach-Busoni, Gershwin; Duke, Berlin, Rimsky-Korsakov, others. Carnegie Hall at 8. $7-$17.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS—Avery Fisher Hall at 3. Sold out.

BARBARA HENDRICKS, soprano, with pianist Dmitri Alexeev. Songs by Schumann, Brahms, Faure, Rachmaninoff, and spirituals. Alice Tully Hall at 3. $16.

CHO-LIANG LIN, violinist/**DAMING ZHU,** pianist/**YU-TING TSANG,** cellist. Alice Tully Hall at 8. Benefit for the Society of Asian-American Cultural Affairs. $15.

MUSICA DA CAMERA, with guitarist Ana Maria Rosado. Music by Rafael Aponte-Ledee (world premiere), Edmundo Vasquez (U.S. premiere), Ponce, Schwartz, others. Merkin Concert Hall at 8. $10.

MASTER PLAYERS OF NEW YORK—"Immortal Allegros": Dvorak's *Serenade* for Strings; Bach's Violin Concerto in a; Mozart's Symphony No. 41 "Jupiter." Merkin Concert Hall at 3. $15.

COLLEGIATE CHORALE, Robert Bass conductor; soprano Linda Wall, tenor Larry Thomas, organist Daniel Beckwith, pianist Kenneth Bowen. Verdi's *Four Sacred Pieces;* Janacek's Cantata *Amarus.* St. Bartholomew's Church, Park Ave. and 50th St., at 3. $5.

BARBARA SHUTTLEWORTH, soprano/**FRITZ SPIELMAN,** composer-pianist. Weill Recital Hall at Carnegie Hall, at 2.

HICKORY CHORAL SOCIETY, of North Carolina, J. Don Coleman conductor. Music by Vaughan Williams, Gretchaninoff, Bruckner, Biebl, Rutter, Thompson, others. St. Bartholomew's Church, Park Ave. and 50th St., at 8. $8.

CHAMBER CHOIR OF THE N.Y.C. GAY MEN'S CHORUS, Dean X. Johnson director; with piano, flute, bassoon, synthesizers; guest artist is La Gran Scena Opera Company diva Filene Wannelle. Music by Poulenc, Josquin, Vaughan Williams, Schumann, Johnson and Wiley's *Music for the Age of Healing* (premiere). St. Peter's Church, 20th St. between Eighth and Ninth Aves., at 3. Free.

ST. ANDREW CHORALE AND ORCHESTRA, John Weaver conductor; with soloists. Pachelbel's Motet *Was Gott Tut* and *Canon* in D; Schubert's *Mass* in G. Madison Avenue Presbyterian Church at 73rd St., at 4. $5.

WEST VILLAGE CHORALE, Gwen Gould conductor; baritone Charles Gafford, pianists Delana Thomsen, Elena Belli. Brahms's *Liebeslieder Walzer* Op. 52; Eugene McBride's *Kaire* (world premiere); Vaughan Williams's *Sea Songs* and *Five Mystical Songs.* Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $8.

MUSICA VIVA, Walter Klauss conudcting chorus, orchestra, and soloists; pianist Maria Trenchi de Bottazzi. Vaughan Williams's *Fantasia on the "Old 104th";* Allegri's *Miserere;* Brahms's *Funf Gesange;* Haydn's *Theresienmesse.* Unitarian Church of All Souls, Lexington Ave. at 80th St. (749-2802, ext. 500), at 7. $10.

JUILLIARD VOCAL STUDENTS—Soprano Hwang Zuefung, mezzo-soprano Liang Ning, tenor Li Hongshen, baritone Wang Kewei. Italian operatic arias, Chinese folk songs. China Institute, 125 E. 65th St. (744-8181), at 3. $10.

JEWISH COMPOSERS AND THE RUSSIAN AVANT-GARDE—Pianist Alexander Peskanov, clarinetist David Singer, Ameruss Quartet. Rimsky-Korsakov, Achron, Saminsky, Rosovsky, Kreyn, Prokofiev. Jewish Museum, Fifth Ave. and 86th St., at 3. $10.

MUSICA HUMANA, Dorothy Savitch director. Choral music by Purcell, Debussy, Hindemith, Passereau, Prior. Turtle Bay Music School, 244 E. 52nd St. (304-0762), at 4. $5.

ROSEMARIE LANDRY, soprano/**STEVEN BLIER,** pianist. Works by Strauss, Poulenc, Wolf, Chabrier, Messager. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $10.

COMPOSERS STRING QUARTET, with oboist Ronald Roseman. Beethoven's Quartet Op. 74, "Harp"; Cowell's *Quartet Euphometric;* Bartok's Quartet No. 4. Low Memorial Library, Columbia U., 116th St. east of Broadway, at 3. $7.

ALUMNI ORCHESTRA of the Third Street Music School Settlement, Jonathan Sternberg conductor; pianist Constance Keene, soprano Lucy Shelton. Music by Mozart, Beethoven, Chopin. 235 E. 11th St. (777-3240), at 3. $6.

MERIDIAN ARTS ENSEMBLE, brass chamber group. 18th-century music, by Bach, Brahms, Handel, others. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2.. Free with museum admission, $2.50.

RIVERSIDE CHOIR, with instrumentalists, John Walker director; organist J. David Williams. In honor of Leonard Bernstein's 70th birthday: Thompson's *The Peaceable Kingdom;* Bernstein's *Chichester Psalms.* Riverside Church, the Drive at 120th St., at 4. $5. Preceded at 3 with a recital by carillonneur James R. Lawson.

STONY BROOK SCHOOL CONCERT CHOIR AND CHAMBER SINGERS, Thomas Bookhout director. Works by Thompson, Philips, Rutter, Parker, Beck. First Chinese Presbyterian Church, 61 Henry St. (964-5488), at 3. Free.

LEUCADIA CHAMBER ENSEMBLE—Chamber music by 20th-century Jewish composers. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., east of Broadway and 194th St. (569-6200), at 2. $4.

ST. PETER'S CHURCH—At 5: Jazz Mass, with Eddie Bonnemere, Orch. JESU Choir; offering. At 7: Keisha St. Joan: a benefit for AIDS research; $5. Lexington Ave. and 54th St.

ART MOB CONCERT—See 4/30.

SYLVIA SYMS GOES HOLLYWOOD—Lehman Center, Bedford Park Blvd. West and Goulden Ave. (960-8833), at 2. $11, $12.50.

WAVE HILL TRIO, with violist Paul Neubauer. Brahms's Piano Quartet in A; Beethoven's Piano Trio in E flat; Gerald Cohen's Trio (world premiere). Wave Hill, Independence Ave. and 249th St., Bronx (549-3200), at 3. $10.

BRONX ARTS ENSEMBLE CHAMBER MUSIC, Jacques Brourman conductor. Mozart's Serenade No. 12 K. 388; Baksa's Octet for Woodwinds; Enesco's *Dixtuor.* Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor; violinist Jonathan Daitch. Brahms's Violin Concerto in D; Beethoven's Symphony No. 3, "Eroica." Robbins Auditorium, Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx, at 3. Free.

GRACE CHORAL SOCIETY—See 4/30. Today, at Grace Church, 254 Hicks St., Brooklyn Heights, at 4.

QUEENS SYMPHONY ORCHESTRA—Guest artist, oboist Ronald Roseman. "Sounds From the Left Bank": Chamber music by Edward Smaldone (world premiere), Jeffrey Bishop (world premiere), Ronald Roseman (world premiere), Hugo Weisgall, Judith Lang Zaimont, George Perle. PS 1, 46-01 21st St., Long Island City, at 3. $7.

CHOIR OF THE CHURCH, Richard W. Pretzer conductor; with the St. John's University Chorus, the Oratorio

Society of Queens, and orchestra. A celebration of the church's 50th anniversary. Verdi's *Requiem,* in an abridged version, and the finale of Beethoven's Symphony No. 9. Our Lady Queen of Martyrs Church, Queens Blvd. and Ascan Ave., Forest Hills (718-268-6251), at 4. $7.

REMONA QUARTET—Haydn's Quartet Op. 74, No. 1; Dvorak's Quartet Op. 105; Beethoven's Quartet Op. 59, No. 3. Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills (718-544-2800), at 3. $7.

ROOKLYN CHAMBER ORCHESTRA/REGINA OPERA COMPANY SINGERS, Laurie Friedman, Alejandro Guzman conductors. Overture to Mozart's *The Marriage of Figaro;* Beethoven's Symphony No. 2; arias and ensembles from Verdi's *Rigoletto.* Regina Hall, Twelfth Ave. and 65th St. (718-232-3555), at 4. $5.

AZZ CONCERT—Performance to benefit People for Animal Welfare. Manhattan College, Manhattan College Pkwy. and W. 242nd St., Bronx (549-9421), at 2:30. $10.

ARGEMUSIC—See 4/28. Today at 4.

Monday, May 2

CADEMY OF ST. MARTIN-IN-THE-FIELDS, Neville Marriner conductor. Mozart's Symphony No. 31, "Paris"; Tippett's *Fantasia Concertante on a Theme of Corelli;* Beethoven's Symphony No. 3, "Eroica." Carnegie Hall at 8. $12.50–$18.

ANHATTAN PHILHARMONIC, Peter Tiboris conductor; Rita Orona, Yeoyia Megremis, Giorgio Aristo, David Tigner (N.Y. debut); eight choruses from six states. Verdi's *Requiem.* Avery Fisher Hall at 8. $11–$21.

EW YORK PHILOMUSICA, with soprano Marni Nixon. Mozart's *Divertimento* K. 563; Shostakovich's *Romance Suite* Op. 127; Dohnanyi's Sextet in C. Merkin Concert Hall at 8. $15.

USIC FROM MARLBORO—See 4/28 for program. Tonight at Alice Tully Hall at 8. $7.50–$9.50.

OLKS FOR CLEAN AIR—Tom Chapin, Christine Lavin, Buskin and Batteau, Tony Trishka and Skyline, Rod MacDonald. Symphony Space at 8. $8, $10.

EOLIAN CHAMBER PLAYERS—Brahms's Sonata in f; Bartok's Second Sonata; Peter Lieberson's *Raising the Gaze* (N.Y. premiere); Beethoven's Piano Trio "Archduke." Town Hall at 8. $10.

HE PRESENT EYE, Michael Adelson conductor (debut). Chamber music of Falla, Roussel, Charles Jones, Kirkwood (world premiere), Slater (N.Y. premiere). Weill Recital Hall at Carnegie Hall at 8. $8.

ILLIAM ALBRIGHT, organist-composer. Works by Albright (N.Y. premiere), Kuhnau, Bolcom, Pape, Strayhorn, Waller. St. John the Evangelist Church, First Ave. and 55th St. (675-3652), at 8. $7.

HAMBER MUSIC FOR TRUMPET, SOPRANO, PIANO—World premiere of *Tales of Crime and Terror,* by John David Earnest, with texts by Gertrude Stein and Merv Goldstein. Middle Collegiate Church, Second Ave. and 7th St., at 8. $8.

UNY COMPOSERS' ALLIANCE—New music by Bauer, Burwasser, Cipullo, Gunn, Kassel, Pinney, Yarmolinsky. Works for voice and instruments. Graduate Center Auditorium, 33 W. 42nd St., at 8. Free.

DITH NELSON, violist/**LILIANE QUESTEL,** pianist. Music by Beethoven, Hindemith, Bergsma. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

Tuesday, May 3

ALICHSTEIN-LAREDO-ROBINSON TRIO—Zwilich's Trio (N.Y. premiere); Brahms's Trio Op. 8; Beethoven's Trio Op. 11. 92nd Street Y at 8. $13–$17.50.

N EVENING WITH BOBBY McFERRIN, vocalist. Carnegie Hall at 8. $15.50–$20.

YU CHAMBER MUSIC SOCIETY, Yuval Waldman conductor-violinist; pianist Gregory Haimovsky, clarinetist Charles Neidich, cellist Annabelle Hoffman; Chorus and Chamber Orchestra of NYU. Music of Olivier Messiaen, celebrating his 80th birthday: *Quartet For the End of Time; Trois Petites Liturgies;* piano music. Merkin Concert Hall at 8. $15.

RLOS BARBOSA-LIMA, SHARON ISBIN, guitarists. Jobim, Nazareth, Vianna, Gershwin, Bernstein. Weill Recital Hall at Carnegie Hall at 8. 20, $30.

W YORK PHILHARMONIC—See 4/28. Tonight at 7:30.

LIANCE FOR AMERICAN SONG—"American Song Cycles: The 1940s and 1950s." Vocal music by Cage, Slonimsky, Gideon, Anna Russell, others, with singers and instrumentalists. Christ and St. Stephen's Church, 120 W. 69th St. (777-7944), at 8. $7.

ANN DONALDSON, soprano/**ARLENE SHRUT,** pianist. Music of Berg, Berlioz, Mozart, Scandinavian composers. St. Bartholomew's Church, Park Ave. and 51st St. (751-1616, ext. 227), at 6. Donation.

JOHN MOORE, saxophonist/**PEGGY DEARMOND-ROGERS,** pianist. Music of Ben-Haim, Bartok, Schumann, Duckworth. Trinity Church, Broadway at Wall St., at 12:45. Free.

LARK QUARTET—Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace (718-448-2500), at 8. Free.

OPERA

A MIDSUMMER NIGHT'S DREAM, by Britten. Juilliard American Opera Center, 155 W. 65th St. (874-7515). 4/26 at 8. $10. Benefit for the Aid and Scholarship Fund.

THE TELEPHONE/THE MEDIUM, by Menotti. The Center for Contemporary Opera, Richard Marshall music director, Charles Maryan stage director, Bertram Ross choreographer. Harry De Jur Playhouse, 466 Grand St. (279-4200). 4/26, 28, 30 at 8. $10–$18.

IMENEO, by Handel. Concert version, first N.Y. performance of the complete score. Rudolph Palmer conducts the Brewer Chamber Orchestra, on original instruments; Bucknell Rooke Chapel Choir; singers John Ostendorf, Julianne Baird, Beverly Hoch, D'Anna Fortunato, Jay A. Pierson; harpsichordist Edward Brewer. Merkin Concert Hall, 4/27 at 8. $10.

H.M.S. PINAFORE, by Gilbert and Sullivan. Through 5/29. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends.

DANCE

New York City Ballet

NEW YORK STATE THEATER—4/26–6/26. Tickets, $5–$42. **American Music Festival, 4/26–5/15:** 4/26 at 8: Gala benefit (870-5585, 10–5, Mon.–Fri.): New York Choral Society, Frederica von Stade; program includes Bernstein's *Chichester Psalms,* songs by Rorem and Gershwin, previews of Martins's and Lubovitch's new works; other selections. 4/27 at 8, 4/30 at 2: *Glass Pieces; Tanzspiel* (world premiere), by Peter Martins, music by Zwilich; *Stars and Stripes.* 4/28 at 8, 5/1 at 1: as overture, Perle's *Elegy (In Memory of George Balanchine); Jubilee!* (company premiere); *Calcium Night Light; Five* (world premiere), by Jean-Pierre Bonnefoux, music by Wuorinen, the composer conducting, cellist Fred Sherry; *Slaughter on Tenth Avenue.* 4/29 at 8, 5/1 at 7: as overture, Griffes's *The White Peacock; Archetypes* (world premiere), by Robert Weiss, music by Paul Schwartz; *Fancy Free; Rhapsody in Blue* (world premiere), by Lar Lubovitch. 4/30, 5/3 at 8: as overture, songs by Berlin, Foster, Porter, sung by Joan Morris, William Bolcom at the piano; *Into the Hopper* (world premiere), by Bart Cook, music by Bolcom; *Tarantella, The Unanswered Question* (world premiere), by Eliot Feld, music by Ives, with pianist Peter Longiaru, violinist Paul Zukofsky; *Who Cares?*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/11. Tickets, $9–$55. 4/25, 26, 28, 29 at 8; 4/27 at 2 and 8; 4/30 at 2 and 8: *The Sleeping Beauty.* 5/2 at 8: *Raymonda, The Leaves Are Fading, Gaite Parisienne.*

Paul Taylor Dance Company

CITY CENTER—Through 5/1. Tickets, $15–$40. 4/26, 29 at 8; 5/1 at 3: *Esplanade, Runes, Brandenburgs.* 4/27 at 8, *Arden Court, Last Look, A Musical Offering.* 4/28 at 8; 5/1 at 7:30: *Roses, Ab Ovo Usque ad Mala (From Soup to Nuts), Counterswarm.* 4/30 at 8: *Equinox; Lost, Found and Lost; Homeward; Le Sacre du Printemps (The Rehearsal).*

G.R.C.O.P.

FLORENCE GOULD HALL—Through 4/28. Tickets, $25. Groupe de Recherche Choregraphique de l'Opera de Paris. 4/26 at 7:30; 4/27 at 3 and 8; 4/28 at 8: *Jardincour* (U.S. premiere), by Susanne Linke, with music from Verdi's *La Traviata.* French Institute/Alliance Francaise, 55 E. 59th St. (355-6100).

Margie Gillis

JOYCE THEATER—4/26–5/1. Tickets, $17. The solo dancer in two programs, including N.Y. premieres of *Roots of the Rhythm Remain* and *Like the Moon Pulls the Tide,* each with music by J.F. Fabiano. Program A: 4/26 at 7:30; 4/28, 30 at 8; 5/1 at 2. Program B: 4/27, 29 at 8; 5/1 at 7:30.

Other

ALISON JONES/PETER BASIL—The dancer-choreographer and the multi-percussionist in *Soul Speaking,* a collaboration. Knitting Factory, 47 E. Houston St. (219-3055). 4/28 at 7. $5.

AMERICAN DANCE THEATRE OF THE DEAF—Performance with audioloop and oral and sign-language interpreters. Lehman Center, Bedford Park Blvd. West, Bronx (960-8630, voice, or 933-0428, TDD). 4/30 at 7:30. $8.

ANDREW JANNETTI AND DANCERS—Three premieres, with repertory pieces. DIA Art Foundation, 155 Mercer St. (431-7313). 4/27, 28 at 9; $8. 4/29 at 9, a benefit, $20.

BEBE MILLER AND COMPANY—N.Y. premiere of *The Hell Dances,* three works. Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/28–5/1 at 8:30. $6.

BETTY FAIN AND DANCERS—World premiere of *Above the Tree Line/Nepal Journal.* Nikolais/Louis Choreospace, 38 E. 19th St. (924-0077). 4/29, 30 at 8. $7.

BRONX COMMUNITY COLLEGE DANCE WORKSHOP—30 dancers in the spring concert. Hall of Fame Playhouse, University Ave. and W. 181st St. 4/28, 29, 30 at 7:30; 5/1 at 2:30. $3.

BROOKLYN DANCE CONSORTIUM—"One Stop Over the Bridge." Works by emerging choreographers. LIU Brooklyn campus, Flatbush Ext. and DeKalb Ave. (924-0077). 4/29, 30 at 8; 5/1 at 3. $7.

CHERRY BLOSSOM FESTIVAL—Far East Jazz Dance Company/Kuni Mikami Octet. Jazz Center of N.Y., 380 Lafayette St. (505-5660). 4/30 at 8. $10.

DANCE CENTER—Daniel West's *Industrial Nights* (N.Y. premiere). Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 4/30, 5/1 at 8. $8.

ELIZABETH STREB/RINGSIDE—Program A: 4/28–5/1 at 8. Program B: 5/4–8 at 8. Streb Studio, 309 Canal St., third floor (924-0077). $8.

FOOTNOTES—Tribute to Bob Fosse and a dance using sign language, other works by faculty. Queens College Theater, LIE and Kissena Blvd., Flushing (718-793-8080). 4/27–30 at 8; 5/1 at 3. $6.

HUNTER COLLEGE DANCE COMPANY—Program includes a reconstruction by Jim Clinton of Jose Limon's *There Is a Time.* Hunter College Playhouse, 68th St. east of Park Ave. 4/28, 29 at 8; 4/30 at 2 and 8. $6.

THE LANGUAGE OF A COMMON DREAM—Works by Pat Cremins, Vickie Mayer, Remy Charlip. Eden's Expressway, 537 Broadway (864-7281). 4/29, 30 at 8:30. $5.

PHYLLIS LAMHUT DANCE COMPANY—Her new *Utopia,* with an augmented company of 26; music by Ben Hazard. Westbeth Theatre Center "Big Room," 151 Bank St. (924-0077). 4/28, 29 30, 5/5, 6, 7 at 8; 5/1, 8 at 3. $9.

PILAR RIOJA—Classical Spanish and flamenco dance. Three different programs at two theaters. **Gramercy Arts Theater,** 138 E. 27th St.; $15, $23: 5/3, 4, 5, 7 at 8; 5/8 at 7—New Dances. 4/28 at 8—"Cuenta y Cascabel." 4/26, 27 at 8—"Duende." **Equitable Tower,** 787 Seventh Ave. at 51st St.; $18, $23: 4/30 at 8: New Dances. 5/1 at 3: "Duende." 889-2850.

PILOBOLUS DANCE THEATRE—Two performances: 4/30 at 8, Lehman Center, Bedford Park Blvd. and Goulden Ave., Bronx (960-8833); $13–$17.50. Also 5/1 at 7:30, at Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080); $13–$16.

STEPHAN KOPLOWITZ—*Schooling, Reschooling, and Deschooling.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/28–30, 5/2 at 8; 5/1 at 3. $10.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–-Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAFE LANCIANI—177 Prince St. (477-2788). Casual. Continental. Spcls: red snapper with scallop mousseline, pasta, French/Viennese pastries and cakes. B daily 8 a.m.–2. Br Sat.–Sun. noon–4. L and D daily noon–10. **(I–M)** **AE.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Roumanian/Kosher style. Spcls: Roumanian tenderloin steak, breaded veal cutlet, rib steak. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E)**. **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: grilled swordfish, Norwegian salmon, fresh Maine lobster, rack of lamb. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V**

CARAMBA II—684 Broadway, at 3rd St. (420-9817) Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. D Tue.–Sat. 6–11:30, Sun.to 9. Br Sun. noon–3. Pianist Tue.–Sat. from 8 p.m. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

THE DOLPHIN—227 Lexington Ave., bet. 33rd and 34th Sts. (689-3010). Casual. Continental/seafood. Spcls: broiled whole Dover sole, brochette of seafood, red snapper en papillote, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CAPITO —21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I–M)** **AE.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: sizzling mussels, escabeche of salmon, rack of lamb. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I–M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

E PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

ALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

RUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

E RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo çontadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

OOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

ITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

NG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

RREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

SCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porer's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Mon.–Fri. 11:45–3:30. D daily 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. **(M)** **AE.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb,frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec.

D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Discó dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: Caesar salad, prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. Br Sat.–Sun. noon–3:30. D daily 5–midnight. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasona game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight Closed Sun. **(E)** **AE, DC**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster with mushrooms on pepper brioche, devilled crabcakes with Creole tartar sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

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RESTAURANTS

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.–Sat. 11 a.m.–3 a.m., Sun. to 1 a.m. **(I)** **No credit cards.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. *Complete L.* Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

AIRS AND SALES mean fun of all kinds for the family, beginning this week with the **Park Avenue Festival,** 5/1, 11 a.m.-6, between 23rd and 32nd Sts. The springily named Rosehill Community Association plays host, and for the youngsters, they're inviting clowns and jugglers out in force, along with mimes and funsters from the New York Festival of Comedy roster. Of course there'll be food, collectibles, jewelry, crafts, clothing, books—the lot. Rain date, 5/8 . . . Another annual big one is the **Mother's Day Crafts Festival,** 4/30, 5/1 and 5/7, 8, on Columbus Ave. between 77th and 81st Sts., 10–6:30. Craftspeople from all around the Northeast will show/sell one-of-a-kind handcrafted toys, clothing, jewelry, sculptures, leather, ceramics, painted silks, with a variety of music to stroll and shop by. The boutiques and street cafes of the neighborhood will be open, too. Rain dates, 5/14, 15 . . . The **Friends of the 67th Street Library Book Sale,** also a perennial treat, is set for 4/30, 10–5, at the New York Public Library, 328 E. 67th St. Records, tapes, even some original paintings, can be found among the over 15,000 books of every kind, with prices from 25 cents up. On Sat., that is: At the Fri. privileged-browsers preview, 5–8, all prices are double. Admission's free . . . A **Book and Bake Fair at the Stephen Wise Free Synagogue** has a nice down-home ring to it, and we can join in 5/1, 11–2, at 30 W. 68th St., in the Frank Auditorium. Table-top toys and puzzles, records, and books for children and adults will be sold in a cafe setting, where beverages and home-baked foods can also be bought. For small youngsters, a play area with stories and songs. It's all for the synagogue's Early Childhood Center scholarship fund . . . A **Street Fair on 43rd St. between Ninth and Tenth Aves.** will be held 4/30 and 5/1, 8 a.m.–7 p.m., with vendors, food, and more collectibles . . . For fans of **comic books and collectibles** in that genre, the latest edition of the CB&C Marketplace, 5/1, 10–6, at the Roosevelt Hotel Madison Room, Madison Ave. and 46th St. Old and new comic books, sci-fi stuff, other ephemera. $3.

INGLING BROS. AND BARNUM & BAILEY CIRCUS— Through 5/1. 4/26 at 7:30; 4/27 at 2 and 7:30; 4/28 at 10:30 a.m. and 7:30; 4/29 at 2 and 7:30; 4/30 at 10:30, 2:30, 7:30; 5/1 at 1 and 5:30. At Madison Square Garden Arena (563-8300); $7.50–$12.50, with children's discounts at some. Please note: Certain performances may be canceled because of basketball.

THER PEOPLE'S HOUSES, AUCTIONS, AND ENTERTAINMENT—all are on this week's list under the umbrella "for the benefit of." The **Village Community School House Tour,** 5/1, 11–4, is called "Downtown Contrasts" this year, and features a half dozen homes. One is the apartment-showplace of a Greenwich Village weaver, another a Greek-revival townhouse full of African and Asian art; two are twin houses that are exact duplicates but have different personalities; one is a SoHo loft, another a loft in Tribeca. $25 in advance (691-5146); pick up tickets at house of your choice. $30 on the day, at the school, 272 W. 10th St. . . . **A Fantasy Auction for Children of Bellevue** will take over the Puck Building Skylight Ballroom, 295 Lafayette St., from 6 p.m. 5/3. Services and artwork and travel are the lures: how about a week in the Bahamas? Or a first-class transatlantic sailing on the *Q.E.* II? Or a five-year-old mare named Kiss of Brass? Or any of several works of art? The silent auction and cocktail hour at 6 will be followed by a light supper, with Doyle Galleries' Michael Shay lifting the gavel for real at 8 p.m. $75 a ticket, to benefit Children of Bellevue (561-5221), the auxiliary of lay people who volunteer in the services for young patients at the hospital . . . You can be one of 20,000 bikers who'll turn out for the annual **Citibank/American Youth Hostels Five Boro Bike Tour,** 5/1, starting at 8 a.m. at Battery Park. Finish line is the naval station on Staten Island. It costs $6 to register (pick up a form at a Citibank branch), and $2 of each fee will help New York's first international youth hostel open on schedule in 1989. The AYH number: 431-7100 . . . The Washington-based health organization **Eye Care,** and its efforts to save and restore the sight of Haiti's needy residents, will benefit from the annual **art show and auction of Haitian art,** 5/1 at the Convent of the Sacred Heart, Fifth Ave. and 91st St., 1–5 p.m. Tickets are $30, and you'll be able to have first choice among the wares in this traveling event, which include pillows, wall hangings, quilts, and inexpensive and colorful collectibles as well as works by some of the island's top artists. Pineapple punch and island music, too (534-0108) . . . **Heart Beat Cabaret,** 5/2, 7:30–11:30, at the Ballroom, 253 W. 28th St., is a lively evening for the **Babies Heart Fund,** Babies Hospital, Presbyterian Hospital–Columbia-Presbyterian Medical Center. The centerpiece is a performance by Rita McKenzie in "Call Me Ethel," with pianist Richard Currier and music by the Alex Donner Orchestra. There'll be a raffle with high-flying prizes; also tapas, dinner, and a bar; actor Paul Sorvino is host. $200–$250, or $135 if you're under 40 (305-3155) . . . An **auction of contemporary art to benefit El Bohio Community and Cultural Center,** 5/1 at 2, will be held in La Galeria en El Bohio, 605 E. 9th St. (533-6835). You can preview the art noon–6 on 4/28, 29, 30, and you'll see works by over 50 artists including Oldenburg and Spero, Fischl and Wegman. $25 for the auction, to help the center serve the neighborhood . . . The **Kips Bay Boys Club Decorator Show House** continues through 5/15 (more next issue), at 603 Park Ave. at 64th St., opening 4/27, Mon.–Sat. 11–4:30; Sun. noon–4:30; Tue. to 7:30; $10. Preview 4/26, 6–8, $125 (893-8600).

CALENDAR NOTES include some programs for **Duke Ellington's Birthday** (see also Concert listings, page 125, for this week). 4/29 at 3:30, an **outdoor party** will take over the site of the future Duke Ellington Memorial, northeast entrance of Central Park, Fifth Ave. and 110th St. Tito Puente and his orchestra, together with Bobby Short, will make the music, and there'll be balloons and a festive cake, and Manhattan Borough President David Dinkins will play host . . . At the **Jazz Center of New York,** 380 Lafayette St. (505-5660), an evening party, 4/29 at 8, with many performers and a wine-and-cheese celebration; $10 . . . A free concert by the **jazz guitarist Kenny Burrell** and ensemble will be part of a tribute program at York College in the Academic Core second-floor atrium, 94-20 Guy R. Brewer Blvd., Jamaica, 4/29 at 10 a.m. The college has been calling this "Duke Ellington Month" . . . **Spring Launchings at South Street Seaport Museum** is really spring-housecleaning time, 4/30, 9:30–4:30. Volunteers are needed to help "paint, patch, clean, and rig" the ships and piers for the season; phone 669-9400 to go aboard . . . More volunteers needed at **Riverside Park for Green-Up Day,** 4/30, 10–2; take work gloves and lunch for this one (870-3070).

TOURS

CHINATOWN OPEN STUDIO TOUR—4/30, 5/1, at noon and 3, leaving from the Asian American Arts Centre, 26 Bowery. Studios include those of Kenneth Goldsmith, Tricia Ward, and five others. $4 donation (233-2154).

BAWDY, HISTORIC CHELSEA—4/30 at 2, meet on S.W. corner of Sixth Ave. and 24th St. (rain date 5/1). To benefit Chelsea Visiting Neighbors. $7.

A STRONG MERGER: ART AND DESIGN IN SOHO—Tour with the Cooper-Hewitt Museum, 4/27, 1–4:30. By bus to SoHo from the museum, 2 E. 91st St., and visits to three venues for a look at "the dual currents of art and decoration in a variety of media." $40 (860-6899).

A WALK IN WASHINGTON'S FOOTSTEPS—4/30, a trek with historian Michael Levin, noon–2:30, marking the 199th anniversary of George Washington's inauguration. Dutch and English colonial sites, Trinity churchyard, Federal Hall, Fraunces Tavern, and more. Reservations: 924-7187.

SOHO/ASTOR PLACE—Walks with Stanley Seidman. Each Sat. at 2, meet near Pearl Paints, S.W. corner of Broadway and Canal St.: shops, cast-iron architecture, galleries. Each Sun. at 2, meet in front of the Cable Building, 611 Broadway, N.W. corner of Houston St.: Grace Church, landmark buildings, anecdotes on Peter Cooper et al. $5 (718-897-6205).

GREENWICH VILLAGE—A "Historywalk" at 12 with Joyce Gold (242-5762), architecture and history. 5/1, meet at Washington Square Arch, foot of Fifth Ave. $8.

NEW YORK WALK-ABOUT—5/1 at 2: meet in front of U.S. Customs House, Bowling Green, for "From the Pilgrim Jews Onwards—A Story of Immigration." 5/1 at 2: meet on S.E. corner of 59th St. and First Ave. (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends). Each tour, $7.

HOLIDAYS IN NEW YORK—Harlem Sunday Gospel Walking Tour, each Sun. through May. At 10 a.m.: Meet in front of 10 Columbus Circle (N.W. corner, Eighth Ave. and 58th St.) for a five-hour tour; includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, architecture, and culture along the way; $25, includes admission, brunch, and a cocktail; reservations necessary (765-2515).

WASHINGTON SQUARE—"Once Around the Heart of the Village"; 5/1 at 1, for 90 minutes, with Michael Levin (924-7187). $7.

LADIES' MILE—"The Gilded Age Retail and Entertainment Center." A four-hour walk from Union to Madison Square, in Edith Wharton's New York. 5/1 before 11 a.m., meet at the south end of Union Square, 14th St. and Fourth Ave., under the statue of George Washington. $10; lunch stop along the way (you buy your own).

MUNICIPAL ART SOCIETY TOURS—4/30, 1–4: Armories of Manhattan, with Pamela Whitney Hawkes; $20. Series by Barry Lewis: "Neighborhoods in Transition" includes Sun. bus and walking tours, 10–5, preceded by a related lecture Wed. at 6; $55 (935-3960). Lecture/Tour III: 4/27 and 30, Brooklyn and Staten Island (lunch stop; take your own or buy). $55.

HOBOKEN, N.J.—"The ethnic and the avant-garde." Adventure on a Shoestring; 5/1; phone for Manhattan meeting place (265-2663). $5, plus $2 PATH fare.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 5/1, 1–3, $13: "A May Day Walk Through Red New York" explores the turf of Trotsky and Goldman, De Valera and Castro, others. 5/1, 1–3: "Greenwich Village Gardens," a brunch and walk; $10 (doesn't include brunch). 5/1, 1–4, $15: artists' studios in Tribeca, with iron-works artist James Garvey. 5/1, "The City Transformed—The Villages: The First Suburbs"; $14.

CENTRAL PARK—5/1 at 10 a.m., a bird walk with Sarah Elliott: "The Return of the Wanderer"; meet at the Loeb Boathouse, 74th St. and the East Drive; free.

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 4/26 at 7:30: vs. Kansas City; 4/27 at 7:30: vs. Kansas City; 4/28 at 7:30: vs. Kansas City; 4/29 at 7:30: vs. Texas; 4/30 at 7:30:

vs. Texas; 5/1 at 1:30: vs. Texas. $7.50-$11 . . .**Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 5/2 at 7:35: vs. Atlanta; 5/3 at 7:35: vs. Atlanta; 5/4 at 7:35: vs. Houston; 5/5 at 7:35: vs. Houston. $6–$11.

TENNIS—Tournament of Champions, 4/30–5/8, West Side Tennis Club, 1 Tennis Place, Forest Hills, Queens (718-268-2300). Over 125 of the world's top men players including John McEnroe, Stefan Edberg, Jimmy Connors, and Brad Gilbert compete for this $677,500 prize. 4/30: 64-man qualifying event; 4/30–5/2: Grand Masters Doubles Invitational; 5/2–5/8: Main-draw action, day and evening sessions; 5/7: Singles and Doubles Semifinals; 5/8: Singles and Doubles Finals. $12–$28.

HOCKEY—Patrick Division Finals, 4/28 at 7:45 (if necessary). New Jersey Devils vs. Washington, Byrne Arena, East Rutherford, N.J. (201-935-6050). 13–$22.

BOXING—Madison Square Garden (563-830C), Felt Forum. 4/28 at 7:30. Heavyweights Michael Dokes vs. James Pritchard; lightweights Edwin Rosario vs. Pedro Torres; middleweights Aaron Davis vs. Ali Salaam, others. $10–$20.

STEPS—1,2,4,6-All Distance Run, 4/30 at 9:30, 10 a.m.; ¼-mile **Pee Wee Run** for children ages 2-6; 1-mile run/walk for ages 6-12; Runners of all ages and paces are expected to compete in the 2, 4, and 6-mile races, which begin and end at 90th St. and Fifth Ave. in Central Park. Sponsored by the New York Road Runners Club (860-4455). $1–$12 . . .***Run for the* Bronx,** 4/30 at 10 a.m. More than 800 runners are expected to take part in this 6.2-mile run up and down the Grand Concourse, beginning at Bronx Community College, University Ave. and West 181st St. (220-6312), $6.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 4/30, Mike Lee (NYB); 5/1, Top Flight Hdcp.

CHILDREN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Toot and the Winds,* part of the "LolliPops" concert series. 4/30 at 10:15 a.m. and 11:30 a.m. Bruno Walter Auditorium, Library and Musuem for the Performing Arts, Amsterdam at 65th St. (704-2100). $20.

CHILDREN'S STREET FAIR—A day of games, refreshments, face painting, a flea market for mom and dad, and balloons; also, see a hay wagon, a fire truck, and a puppetmobile. 4/30, noon–4; in addition, at 2: See Madeline the Magician at Olmsted Hall. The Jack and Jill School, St. George's Church, 209 E. 16th St. (475-0855). Free admission; $3, magic show; individual charges for some events and food.

MANY MOONS—See James Thurber's tale of a young princess and her colorful friends. 4/28, 11 a.m. and 1; 4/29 at 11 a.m., 1, and 7:30; 4/30, 5/1 at 1 and 3. Hunter College North, Little Theatre, 68th St. and Lexington Ave. (772-4448). $5; children, $3.

CLOWN SHOW—See "Patches the Clown" and enjoy a spring carnival. 4/30 at 11:30 a.m. Knolls Nursery School, 25 Knolls Crescent (side entrance), Riverdale, Bronx (548-3781). Clown show, $3; additional charges for individual events and refreshments.

SPRING FAIR—Enjoy a skatemobile, a petting zoo, arts and crafts, a scavenger hunt, a bake sale, and refreshments; also, free entertainment including sword dancing, stories, and music. 5/1, 11 a.m.–4 (rain date, 5/15). The Playground Project, Riverside Park at 91st St. (787-0949). Free admission; charges for refreshments and individual events.

ILLUSION AND "PRIEST" IDIGITATION—Join Father Jerry for an evening of magic and mirth. 4/30 at 7:30. Sacred Heart Church Hall, 215th Place and 38th Ave. (718-428-2200). Bayside, Queens. $6.

CARNIVAL—Enjoy games, health and fitness booths, workshops, face painting, raffles, prizes, a gymnastics exhibition, and more. 5/1, 1–5. 92nd Street Y, 1395 Lexington Ave. 4th Floor Gymnasiums, (427-6000). $3 (includes a raffle ticket and four game tickets); adults, free.

LANDIS & COMPANY—Magical feats, creative music, choreography, comic routines, and more. 4/30 at 2. Brooklyn Center for Performing Arts, Brooklyn College, Flatbush and Nostrand Ave. (718-434-1900). $5.

ADVENTURES IN STAR WORLDS—Take a thrilling spaceship adventure beyond the stars with the Puppetworks. Every Sun. through 5/15 at 1 and 3. The Puppetworks Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75. Reserve.

NUMBER TWENTY-ONE—A musical play for children about the great Puerto Rican baseball player Roberto Clemente. 4/25, 27, and 29 at 10:30 a.m. Lincoln Square Center Auditorium, 250 W. 65th St. (496-8009). $2 (reserve).

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 4/30, 5/1 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

MERMAIDS—The Hans Christian Andersen story set to music with dance and puppetry. Saturdays, 4/30, 5/7; Sundays, 5/1, 5/8; all performances at 1 and 3:30. Hartley House Theatre, 413 W. 46th (666-1716). $5 (reserve).

STORY HOUR—Children, ages 4–8 can enjoy at special story hour. 4/28 at 4. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

A CHILDREN'S PLAY—See the musical *Mio,* about a young boy who is misunderstood by those who know him. 4/30 at 3 and 5/1 at 6. Speech and Theatre Building, Room B-02, Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-6096). Free (first-come basis).

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PETER PAN—A musical fantasy based on the classic fairy tale. 4/30, 5/1, and 5/7 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). $5 (reserve).

PUPPET SHOW—*Circus,* a unique show from Montreal, Canada presented by L'Illusion. 4/30 and 5/1 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 4/28, 3:30–5: "After-School Nature Program"—A variety of seasonal topics will be presented as youngsters learn how plants and animals react to the lengthening days of spring; children should dress according to the weather and wear boots. Free (reserve).

SPECIAL EXHIBITS—*Goldome Money Collection*— A 70-piece exhibit that tells the behind-the-scenes story about paper money--how it once looked, why it changed, and what people thought about it when it was first introduced. Included in this rare collection is a $5 silver certificate, a Grover Cleveland $1,000 bill, a buffalo note, a legal tender note, fractional currency, and a $20 technicolor gold certificate; also, see 14 authentic presidential autographs from George Washington to Jimmy Carter and take a short-but-tricky trivia quiz accompanying the exhibit. Every Mon.-Fri., 9 a.m.–5, 5/2–5/31. Federal Hall National Memorial Museum, Entrance Hall, 26 Wall St. (264-8711). Free . . . **Changing Times—**An exhibit of 30 paintings and drawings, by children ages 6–17 from 29 different countries encompassing North and South America, Europe, Africa, the Middle East, and the Far East. Thu.–Sat. at 7; Sun. at 2, 4/28–5/22; also, by appointment. The New Theatre of Brooklyn, Inc., 465 Dean St., Brooklyn (718-230-3366) . . . **Babar At Parsons—**A mixed media exhibit of *Babar* books, original drawings, video animations, toys, and other three-dimensional objects by Laurent de Brunhoff, through 4/27. Parsons School of Design, The Gallery, 66 Fifth Ave. (742-8944). Free. Call for gallery hours . . . **Art of Urban Indian Children—**See artwork by Native American children living in New York City and Buffalo; all projects relate to Native American culture and heritage; also, **Indians as Children See Them—**An exhibit of artwork by New York City schoolchildren grades k–12, based on an American Native theme, and judged by a five-member arts team. Both exhibits through 5/8 at The Museum of the American Indian, Broadway at 155th St. (283-2420). Hours: Tue.–Sat., 10 a.m.–5; Sun., 1–5. Adults, $3; children, $2; Native Americans, free. . . **Carnival of Toys—**Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1.

LONG RUNNERS—Mostly Magic: Special performance with magician Bob McAllister of *Wonderama* and *Kids Are People Too.* Sat., 4/30, 5/7, 5/14, and 5/21 at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 5/1 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . .**The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at 1: *Cinderella,* plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 4/30, noon–4 (rain date, 5/1): "Annual Puppet Festival"—See puppet shows throughout the day. Free (reserve). . .**The Dairy:** 64th St., mid-Park (397-3165). 4/30, 1:30–3: "Milliner's Magic"—Create your own fanciful hat for May Day with Dora Simpson. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 4/26 at 3:30: "Flutes on Parade," an introduction to the flute for school-aged children at **Webster** branch, 1465 York Ave. (288-5049) . . . 4/26 at 4: "The Turtle's Magic Song," a shadow puppet show based on a Brazilian folk tale at the **Ottendorfer** branch, 135 Second Ave. (674-0947) . . . 4/27 at 4: "Chinese Paper Cutting," a demonstration presented by Cheng Hou-Tien at the **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 4/28 at 4: "Turbino and His Magic," a magic show for children ages 6 and up at the **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290) . . . 4/29 at 3:30: "Puppetry and Drama Workshop," a program presented by Leslie Gould at the **Muhlenberg** branch, 209 W. 23rd St. (924-1585) . . . 4/30 at 3: "Storytelling Festival," featuring the child finalists from the annual city storytelling festival at the **Donnell Library Center,** Central Children's Room 20 W. 53rd St. (621-0618).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/30 and 5/1 at 1 and 3: "Puppet Stages Through the Ages"—Make a marionette stage for the string puppets of your own creation. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 4/30, 5/1: "The Great Outdoors: American Landscape Painting"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center. Films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater, include *Navajo Rain Chant, Paul Kane Goes West,* and *Crac!* Slide talk and gallery hunt: Sun., 1 and 3, Uris Room. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 4/30 at noon: "Skeleton Story Making; at 2: "The Magic of Mummies and More"; 5/1 at 3: "Dance Performance"—See dancers from the Young Peoples Chinese Cultural Center and the Cypreco Folkdancers of Greece; also, "Doctor Dimension and the Rulers of the Universe." Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 4/30, 5/1 at 2 and 3: "Flights of Fancy"—Examines the human desire to fly without using conventional means. Free (with admission). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). 5/1, 2–4:30: "Architecture Day: The Present and Future"—Museum educator Diana Gavagan will lead a discussion of the museum's varied architectural elements; children must be accompanied by an adult. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

NIGHTLIFE
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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 4/27: John Bickerton Group. 4/28: Billy Stein Group. 4/29, 30: Mark Morganelli and the Jazz Forum Allstars. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/1: Sarah Vaughan. 5/2: Paolo Cone from Italy plus Jim DeAngelis and Tony Signa All-Stars. 5/3–8: Eddie Daniels and His Group plus Kevin Eubanks and Trio. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/27: Paco Pena. 4/28: Arthur Blythe Quartet plus Strings. 4/29, 30: The Bears featuring Adrian Belew. 5/1: The Del-Lords. 5/2: Pierre Bensusan; Adrienne Torf. 5/3: Jane Siberry. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/30: Ron Carter with Steve Kuhn. 5/2–7: Hank Jones with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/1: Red Rodney Quintet. 5/2: Hamiet Bluiett Telepathic Big Band. 5/3–7: Irene Reid. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). 4/29 from 7–11: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St. (924-0275). 4/28: Comedy night with Mike Robles, Karen Jefferson, Debi Kops, Vincent Gottschalk, Buck Buchanan. 4/29: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 4/30: Billy McComiskey, Chris Norman, Andy O'Brien. **No credit cards.**

AT TUESDAY'S—190 Third Ave. (533-7902). Through 5/1: The Toots Thieleman Quartet. 5/2: Les Paul Trio. 5/3–8: Phil Woods Little Big Band. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

ORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant. Through 4/30, 5/3–7: Jazz-pianist Tommy Flanagan. Sets Thu.–Sat. at 9. **AE, CB, DC, MC, V.**

REENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/27, 28: Hal Schaefer. 4/29, 30: Hal Schaefer with Michael Formanick. **Upstairs:** 4/29 at 8: One Man Band; followed by Eleanor Grant at 10; and Ula Hedwig and Earl Scooter at 11:30. 4/30 at 8: Andy Garcia; followed by Cabaret at 9:30 and 11:30. **AE, MC, V.**

ORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 4/29: Little Frankie and the Premiers. 4/30: The John Cadillac Band. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant with Enriquez "The Wildman" and his group featuring Kennwood Dennard, Alex Blake and Gerry Gonzales, every Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/7: Singer Julie Wilson in *Julie Wilson Sings Jule Styne*. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/27: Steve Slagle Highlife Band. 4/28 at 9 and 11: Singer Ilene Kristen and Victor Lesser. 4/29, 30: Destroy All Monsters. 5/5: Second Sight. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Rainey plays every Mon.–Tue. from 9–midnight. Pianist Skip Weinstock takes over on Wed. from 7–midnight and John Barnett and the Jazz Brokers play every Thu. 9–midnight, Fri.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 4/28: Mojo Nixon and Skid Roper; The Ben Vaughn Combo. 4/29: They Might Be Giants. 4/30: The Godfathers; Living Colour with Vernon Reid; Miche and the Anglos. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/27: Greg Stier; Straight Up. 4/28: Bad Luck and Trouble. 4/29: Paul Whistler and the Wheels. 4/30: An American Band with Gary Silver. 5/1: Robert Ross Band. 5/2: Blackjack. 5/3: Traci Bitner. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 5/1, 3–8: David Murray Octet with Craig Harris, James Spaulding, Stanton Davis, Rasul Sadik, Dave Burrell, Wilbur Morris, and Ralph Peterson, Jr. 5/2: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/29, 30: The Shirelles. 5/6, 7: Dakota Staton sings the Great Love Songs of Gladys Shelley. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 4/27: Sleepy La Beef. 4/28: Big Al Jano and Secret Lover; The Tapes. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Terrace:** Through 5/8: Pianist Harold Mabern with Jamil Nasser on bass. Tue. –Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/1: The Blanchard & Harrison Quintet. 5/2: Mel Lewis and the Jazz Orchestra. 5/3–8: The Mingus Dynasty. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 4/27, 28: Oliver Lake and Jump Up. 4/29: Dave Douglas. 4/30: Ron Getz, Anthony Cox, Gust Tsilis, and Jeff Williams. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 4/27–5/1: The Chico Hamilton Quartet. 5/2: Comedy Out of Control with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

T.G. WHITNEY'S—244 East 53rd St. (888-5772). New american restaurant with Kitt Moran/Mike Moran Trio every Sat. from 9:30–1:30 a.m. and Sun. from 8:30 –12:30 a.m. **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/30: Guitarist Howard Alden with Ruby Braff, and Michael Moore. 5/1: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/27, 28: Dr. John. 4/29: Lone Star Cafe Allstar Country Rock Reunion. 4/30: Jr. Walker and The Allstars. 5/1: The Bluegrass Cardinals. 5/2, 3: Jerry Jeff Walker. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 4/28–5/1: Comedian Franklin Ajaye. 5/2–4: Comedian Richard Belzer. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Closed from 4/30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 4/27: "Comedy Break in the Wall Street Week" featuring Tim "Andre" Davis, Eddie Stanley, Robert Jetter, Maria Augustine, Marc Greenstein. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/1: Jim David, Al Romero, Joey Kola, Peter Fogel, Danny Curtis and Mike Eagan, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 5/2–8: Marci Rose, Richie Minervini, Jim David, Barry Weintraub, Danny Curtis, and Mike Eagan. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater featuring magic and comedy. 4/27: Comedian Terry Day and magician Imam. 4/28: Terry

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Day and magician Torkova. 4/29, 30: Comedian-magician George Schindler and Jennifer Spina. 5/3: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/1: Jeff Stillson, Angela Scott, Eric Kornfeld, Randy Credico, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. 5/3–5: Billy Jaye, Brian Regan, Ed Feldman, Dwayne Cunningham. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/26, 27: Dissidenten. 4/28: Henry Threadgill. 5/2, 3: Culture. 5/4, 5: Eddie Palmieri. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 4/30, Mon.–Wed. at 9, Thu.–Sat. at 9 and 11: Raconteur-singer-renaissance man, Jonathan Schwartz. 5/3–14, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Rita McKenzie in *Call Me Ethel.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 4/27: Singer Stacey I. Davis Jones; Ann Harada in *It's My Act and I'll Sing What I Want To.* 4/28: Singer Ellyn Harris; Singer Marily Torch. 4/29: Singer Diana Craig; Singer-comedienne Nancy Timpanaro. 4/30: Singer Ronny Swain; Singer Dennis Hyland. 5/1: Blier, Chandler, and Rose; Groundlings East comedy group. 5/2: Comedienne Sara Cytron; singer Julie Cohen. 5/3: Singer Alice Hedberg. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 4/28 at 9: Beatrice Alexandra in *A Little More Romance.* 4/29: Singer Susan Shanyon. 4/30: Singer Jeanne Ricciardelli. 5/2: Jonathan Frid's Fools and Fiends. 5/3: The Astons. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/27: Barbara Silberman with pianist Robert Marks. 4/28, 29: Julienne Marie Scanlon with Wes McAfee on piano and John Loehrke on bass. 4/30: Helen Klass with pianist Robert Bendorff. 5/2: Barbara Howard with pianist Joe Bousard. 5/3: Singer-pianist Paul Roth. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Steve Ross returns with *Thanks For The Memory,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 10–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through April: Pianist Don Friedman and Harvey Schwartz on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Park City. (432-3250). Italian-continental restaurant featuring singer-pianist Barbara Rose, every Wed.–Sat. from 7–11. **AE, DC.**

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 4/27: Singer Charlie Corrieri with pianist Bruce Levine. 4/28: Singer Carol McAllister. 4/29: Wallem and Tolan. 4/30: Singer Vicki McMahon with Bruce Levine. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/27: Phillip Officer. 4/29: Nancy La Mott. 4/30: Singer-comedienne Selma Hazouri. 5/1, 8 at 8: La Gran Scena Opera Co presents Vera Galupe-Borszkh Second Annual Farewell Recitals. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Tue., Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., April 27

:00/WNCN—
'aughan Williams:
erenade to Music; **C. P.**
. Bach: Sym. No. 3 in
; **C. Stamitz:** Cto. for
lute and Oboe in G.

:00/WNCN—
aganini: Variations on
Di Tanti Palpiti" From
ossini's *Tancredi;*
landel: Trio Sonata,
p. 5, No. 3.

NYC—
carlatti/Tommasini:
he Good Humoured
adies.

QXR-AM/FM—
achmaninoff: *The*
ock; **Fauré:** Barcarolles,
los. 1 and 2.

:00/WNCN—J. A.
enda: Sonata for 2
iolins and Harpsichord
E; **R. Strauss:**
'apriccio, Op. 85.

:00/WNCN—
riedrich II: Sym. No. 4
A; **Ireland:** "Comedy"
v.

:04/WQXR-
M/FM—Bach: Cto. in
for 2 Violins and Orch;
izet: Sym. in C.

:30/WNYC—St. Paul
hamber Orxhestra. John
elson, conductor.
lozart: *Idomeneo*: "Ballet
lusic"; **Saint-Saëns:**
ello Cto. No. 2;
wilich: Prologue and
ariations: **Kodaly:**
Galanta" Dances.

:00/WNCN—Haydn:
m. No. 45 in F-Sharp,
Farewell"; **Grieg:**
orwegian Dances, Op.
.

QXR-AM/FM—
Live From the Met." **R.**
trauss: *Ariadne auf*
axos (Norman, Battle,
ing/Levine).

:00/WNCN—
hostakovich: Sym. No.
in f; **Jolivet:** *Chant de*
nos.

:30/WNYC—
hostakovich: Violin
nata, Op. 134;
choenberg: Two
ngs, Op. 1; **Copland:**
xtet; **Dahl:** Concertino
Tre.

Thur., April 28

00/WNCN—
okofiev: Sonata for
ute and Piano in D, Op.
; **Haydn:** Sonata for Piano No. 56 in D.

4:00/WNCN—J. C. Bach: Sym. in D, Op. 3, No. 1; **Saint-Saëns:** Fantasy for Violin and Harp, Op. 124.

WNYC—Mendelssohn: Sym. No. 5, "Reformation."

WQXR-AM/FM—Albinoni: Concerto a Cinque in C, Op. 9, No. 9; **Stravinsky:** *Scherzo Fantastique.*

5:00/WNCN—J. Stamitz: Sinfonia in D, Op. 7, No. 6, "The Rider"; **Handel:** Cto. Grosso in G, Op. 3, No. 3.

6:00/WNCN—Locke: Suite No. 5 in g; **R. Strauss:** *Salomé,* Op. 54, "Dance of the Seven Veils."

7:00/WQXR-AM/FM—"Ensembles of the Philharmonic." Live from Merkin Concert Hall.

7:30/WNYC—"Concerts from the Library of Congress." The Juilliard Quartet.

8:00/WNCN—Stravinsky: Cto. for String Orch. in D; **Delibes:** *Scène et légende de la fille du paria.*

8:05/WNYC—Stravinsky: Concerto in D for String Orch.; **Tchaikovsky:** Serenade in C for Strings.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host.

9:30/WNYC—Bartok: Sonata for Violin and Piano No. 2; **Kodaly:** 2 Madrigals.

Fri., April 29

3:00/WNCN—Verdi: *Attila:* Ov.; **Beethoven:** *Bagatelles,* Op. 126.

4:00/WNCN—D. Scarlatti: Sonata for Hapsichord; **Liszt:** Hungarian Rhapsody No. 14 in f; **Soler:** Fandango in d.

WNYC—Brahms: Serenade No. 2 in A.

WNYC—Mozart: Sinfonia da Cacccia in G; **Liadov:** Eight Russian Folk Songs.

5:00/WNCN—Bach: Chorale Preludes; **Balakirev:** *Islamey.*

6:00/WNCN—Albinoni: Cto. for 2 Oboes in F, Op. 9, No. 3; **Bridge:** *There is a Willow Grows Aslant a Brook.*

7:30/WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Debussy: *Afternoon of a Faun:* Prelude; **Rodgers:** *On Your Toes:* "Slaughter on Tenth Avenue."

9:00/WNCN—Sibelius: Cto. for Violin in d, Op. 47; **Locatelli:** Sonata for Flute No. 6 in g; **Wranitzky:** German Dances.

9:06/WQXR-AM/FM—Mendelssohn: Sym. No. 3 in a, "Scotch"; **Bartok:** Music for Strings, Percussion, and Celesta.

Sat., April 30

10:00 a.m./WNCN—Chopin: *Mazurkas,* Op. 59; **Mozart:** Sonata for Violin and Piano in C; **Telemann:** Cto. for Recorder, Viola da Gamba, Strings, and Continuo in a.

WNYC—Mozart: Sym. No. 39; **Brahms:** Haydn Variations.

10:04 a.m./WQXR-AM/FM—Schubert: Fantasy in f, Op. 103; **Nielsen:** Flute Cto.; **Purcell:** Chaconne in g.

11:00 a.m./WNCN—Haydn: Sym. No. 95 in c; **Schubert:** Qt. No. 10 in E-Flat, Op. 125, No. 1.

WNYC—Dvorak: *Slavonic Dances,* Op. 46.

11:04 a.m./WQXR-AM/FM—Tchaikovsky: *Romeo and Juliet;* **Boccherini:** Qt. in E-Flat, Op. 6, No. 3; **Cowell:** *Two Bits.*

12:00/WNCN—Vivaldi: Cto. for 2 Violins and 2 Celli in D; **Anderson:** *Fiddle Faddle;* **Sibelius:** *Four Legends From the Kalevala, Op. 22, No. 2,* "The Swan of Tuonela."

WNYC—Debussy: Suite bergamasque; **Gershwin:** *An American in Paris;* **Piston:** Ricercare.

12:05/WQXR-AM/FM—The Long Island Philharmonic.

1:00/WNCN—Delius: *Summer Night on the River;* **Scriabin:** Preludes.

WNYC—Vaughan Williams: Sym. No. 2, "A London Symphony."

WQXR-AM/FM—Saint-Saëns: *Carnival of the Animals.*

2:00/WQXR-AM/FM—Lyric Opera of Chicago. **Mozart:** *The Marriage of Figaro* (Ramey, Ewing, Lott/Davis).

5:00/WNCN—Mendelssohn: "Fair Melusina" Ov., Op. 32; **Bristow:** Andante et Polonaise; **Sibelius:** Humoresques for Violin and Orch., Op. 87b and Op. 89.

5:04/WQXR-AM/FM—Delalande: *Deuxième Fantaisie;* **Mozart:** Qt. in E-Flat for Horn and Strings; **Warlock:** "Capriol" Suite.

6:00/WNCN—Bach: *Well-Tempered Clavier:* Book 2, Preludes and Fugues, Nos. 22–24.

8:00/WNCN—Gershwin: *Rialto Ripples;* **Khachaturian:** *Spartacus:* Adagio.

8:04/WQXR-AM/FM—The Cleveland Orchestra. **Ravel:** *Le Tombeau de Couperin;* **Mozart:** Piano Cto. No. 20 in d; **Nielsen:** Sym. No. 4, "The Inextinguishable."

9:00/WNCN—Mozart: Andante with 5 Variations for Piano Duet in G; **Stravinsky:** *Petrouchka.*

Sun., May 1

10:00 a.m./WNCN—"Classic Guitar." **Villa-Lobos:** Etude for Guitar No. 11 in e; **Albéniz:** "Espagnola" Suite; **Paganini:** Centone di donate, Op. 64, No. 1.

WNYC—Stravinsky: Serenade in A; **Beethoven:** *Ruins of Athens:* Ov; **Onslow:** String Qt. No. 27 in D, Op. 68.

11:00 a.m./WNCN—Mozart: Sonata for Violin and Piano in G; **Diamond:** *Romeo and Juliet:* "Incidental Music."

12:00/WNCN—Haydn: Qt. in F-Sharp, Op. 50, No. 4, "Prussian"; **Bizet:** *L'Arléssienne:* Suite No. 1.

WNYC—Ravel: Piano Music.

1:00/WNCN—Chicago Symphony Orchestra. Neeme Jarvi, conductor. **Stenhammer:** *The Song:* "Interlude"; *Florez och Blanzeflor;* **Sibelius:** *Kuolema,* Ops. 44 and 62: "Incidental Music"; **Alfvén:** *Skogen Sover;* **Sibelius:** Songs; **Tubin:** Sym. No. 4, "Lyrical."

1:00/WNYC—Bax: Sym. No. 3.

3:00/WNCN—Sibelius: *The Tempest:* Suite No. 1; **Mendelssohn-Moscheles:** Duo Concertante for 2 Pianos and Orch., Op. 87b.

4:00/WNCN—Mendelssohn: Cto. for Piano No. 1 in g, Op. 25; **Ravel:** *Daphnis et Chloé:* Suite No. 2.

5:00/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Haydn:** Flute Trio No. 1, Op. 38.

6:00/WNCN—Grieg: "Sigurd Jorsalfar" Suite, Op. 56; **Telemann:** *Musique de Table:* Qt. in d; **Paisible:** Sonata for 4 Recorders.

8:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in B-Flat, Op. 23; **Rachmaninoff:** *Vocalise,* Op. 34, No. 14.

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor. **Bolcom:** *Songs of Experience:* Part I.

Mon., May 2

3:00/WNCN—Kuhlau: Introduction and Rondo on the Chorus from *Le Colporteur*, Op. 98; **Falla:** *Seven Popular Spanish Songs;* **Vivaldi:** *Four Seasons:* "Spring," Op. 8.

4:00/WNCN—Mendelssohn: Rondo Brillante in E-Flat, Op. 29; **Avison:** Cto. Grosso No. 4 in a.

WNYC—Weill: *Mahagonny Songspiel.*

5:00/WNCN—Holst: Suite in F, Op. 28, No. 2; **Schubert:** Allegro in a, Op. 144, "Lebensstürme."

6:00/WNCN—Locatelli: Sonata for Flute No. 2 in D; **Rachmaninoff:** "Youth Sym."

7:30/WNYC—Brahms: Piano Qt. in F, Op. 34; **Glinka:** Viola Sonata in d; **Shostakovich:** Ballet No. 3; **Rorem:** 3 Barcarolles.

9:00/WNCN—Mozart: Sym. No. 41 in C, "Jupiter"; **Chopin:** Mazurka No. 32 in C-Sharp, Op. 50, No. 3; **Caldara:** Trio Sonata in b.

Tue., May 3

3:00/WNCN—Mozart: Cto. for Piano No. 14 in E-Flat; **Wagner:** *Tannhäuser:* Ov.; **Boccherini:** Sym. No. 5 in B-Flat, Op. 12.

4:00/WNCN—Quantz: Trio Sonata in c; **Boito:** Sinfonia in a.

WNYC—Seeger: *Dangerous Songs.*

5:00/WNCN—Telemann: Sonata for Bassoon and Continuo in f; **Praetorius:** *Terpsichore:* Dances, Vol. 2.

6:00/WNCN—F. Salieri: Sym. in B-Flat, "La Tempesta di Mare"; **Doppler:** *Chanson d'amour,* Op. 20; **Finzi:** *Nocturne*, Op. 7, "New Year Music."

7:00/WNCN—Beethoven: Qt. No. 11 in f; **Ravel:** *Rapsodie espagnole.*

7:30/WNYC—The New Jersey Symphony Orchestra. Michael Pratt, conductor. **Strauss:** *Till Eulenspiegel;* **Schuller:** Trumpet Cto.; **Dvorak:** Sym. No. 7.

9:00/WNCN—R. Strauss: *Ein Heldenleben,* Op. 40; **Mielczewski:** Canzona seconda for Violin, Viola, and Continuo.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. William Smith, conductor; pianist Walter Klein. **Mozart:** Piano Cto. No. 24 in c; **Thorme:** *Revelations:*

9:30/WNYC—Schonthal: Music for Horn and Orch.; **Berkeley:** Chamber Sym.; **Wilder:** Nonet.

nless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, April 27–29 and May 2–3

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 Wed.–Fri.: *Learn to Read*
Mon., Tue.: *Growing a Business*
H Fri.: **Movie:** *Heidi*
M Fri.: *Comedy Experiment*
Mon.: **Movie:** *Mardi Gras*
S Mon.: **Movie:** *Some Kind of Wonderful*

6:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Tue.: *The Woman Who Willed a Miracle*
M Wed.: **Movie:** *The Grapes of Wrath*
Fri.: **Movie:** *Henry V*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *17 Going on Nowhere*
Thu.: *A Step too Slow*
Mon.: *Courage*
M Thu.: **Movie:** *The Seventh Voyage of Sinbad*
Tue.: **Movie:** *The Legend of Lizzie Borden*
S Fri.: *Getting Even*
Tue.: **Movie:** *Allan Quatermain and the Lost City of Gold*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 Wed.–Fri.: *Captain Kangaroo*
Mon., Tue.: *Shalom Sesame*
21 *Sesame Street*
H Wed.: **Movie:** *Julia*
Thu.: **Movie:** *Blind Date*
Fri.: **Movie:** *Fire and Ice*
Mon.: **Movie:** *The Gospel According to Vic*
Tue.: **Movie:** *Garbo Talks*
M Mon.: **Movie:** *Homicidal*
S Wed.: **Movie:** *Gung Ho*
Thu.: **Movie:** *Oxford Blues*
Fri.: **Movie:** *Tuck Everlasting*
Mon.: **Movie:** *The Trip to Bountiful*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Thu.: **Movie:** *How Green Was My Valley*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Little Rascals*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *Damnation Alley*
Fri.: **Movie:** *Lucy Gallant*
Tue.: **Movie:** *The Lady in Question*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *Carol Burnett*
11 *The Munsters*
31 *Body Electric*
H Fri.: **Movie:** *Nice Girls Don't Explode*
Mon.: *America Undercover:* "Drunk and Deadly"
M Mon.: **Movie:** *The Doctor Takes a Wife*
S Tue.: *The Great American Music Video*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Twilight Zone*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *The Return of the Soldier*
Thu.: **Movie:** *Police Academy 4*
Tue.: **Movie:** *Walk Like a Man*
S Wed.: **Movie:** *The Molly Maguires*
Thu.: **Movie:** *Betrayed*
Fri.: **Movie:** *Go For Broke*
Mon.: **Movie:** *The Comedians*
Tue.: **Movie:** *Lady L*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
H Mon.: **Movie:** *Malcolm*
M Wed.: **Movie:** *Solar Babies*
Thu.: **Movie:** *I Was a Male Order Bride*
Tue.: **Movie:** *The Collector*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Who's the Boss?*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Wildside*
Thu.: *Bradshaw On the Eight Stages of Man*
Fri.: *How Then Shall We Live*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*
H Fri.: **Movie:** *Lies My Father Told Me*
M Fri.: **Movie:** *Sorry, Wrong Number*
Mon.: **Movie:** *Somebody Loves Me*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Thu.: *And the Winner Is*
Tue.: *Philip Marlowe, Private Eye*
S Fri.: **Movie:** *FDR: The Last Years*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *Oil*
Tue.: *Discoveries Underwater*
H Wed.: **Movie:** *Short Circuit*
Thu.: **Movie:** *Dancing in the Dark*
Mon.: **Movie:** *Back to School*
M Wed.: **Movie:** *Seconds*
S Wed.: **Movie:** *Some Kind of Wonderful*
Thu.: **Movie:** *The Best of Times*
Tue.: **Movie:** *The Secret of My Success*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *The Prisoner of Zenda* (1979). Peter Sellers.
Thu.: **Movie:** *The One and Only* (1978). Henry Winkler.
Fri.: **Movie:** *An Unmarried Woman* (1978). Jill Clayburgh.
Mon.: **Movie:** *House Calls* (1978)
Tue.: **Movie:** *Little Miss Marker* (1980). Walter Matthau.
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
H Tue.: **Movie:** *Summer Camp Nightmare*
M Thu.: *Comedy Experiment*
Fri.: **Movie:** *Gandhi*
Tue.: **Movie:** *A New Leaf*
S Mon.: **Movie:** *Return of the Jedi*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Rumpole of the Bailey*
Thu.: *Moments in Time*
Fri.: *The Write Course*
Mon.: *Japan*
Tue.: *Masterpiece Theatre: David Copperfield*
H Fri.: **Movie:** *Clockwise*
M Thu.: **Movie:** *Playing for Keeps*
Mon.: **Movie:** *Captain Pirate*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *American Adventure*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
Thu.: *South American Journey*
Fri.: *America*
Mon.: *Mechanical Universe*
Tue.: *An Armenia Journey*
H Wed.: **Movie:** *Over the Edge*
Thu.: **Movie:** *Oxford Blues*
Mon.: **Movie:** *The Spiral Staircase*
Tue.: **Movie:** *Games Mother Never Taught You*
M Wed.: **Movie:** *Hot Millions*
S Wed.: **Movie:** *Mr. Mom*
Thu.: **Movie:** *They Only Kill Their Masters*
Fri.: **Movie:** *Anna to the Infinite Power*
Tue.: **Movie:** *Codename: Kyril Part I*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Spiral Zone*
13 *French Chef* (except Mon.)
Mon.: *World Beat*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Fri.: **Movie:** *That's Life!*
M Mon.: **Movie:** *Bite the Bullet*
Tue.: **Movie:** *My Friend Irma*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Frugal Gourmet* (excep Tue.)
Tue.: *Learning in New York Teleconference*
21 *Mister Rogers* (except Tue.)
Tue.: *Learning in New York Teleconference*
31 *Square One TV*
M Thu.: **Movie:** *Darling Lili*
S Mon.: *Scorn of Women* (cc)

3:30
5 *Real Ghostbusters*
11 *G.I. Joe*
13 *Mister Rogers* (except Tue.)
21 *Sesame Street* (except Tue.)
31 *Video Music Box*
H Wed.: **Movie:** *The Wraith*
Mon.: *Survival Series*
Tue.: *The Woman Who Willed a Miracle*
S Wed.: *Just for Kicks*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special:* "Teen Father"
9 *Barnaby Jones*
11 *Heathcliff*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 Tue.: *Mister Rogers*
H Thu.: *Which Mother I Mine?*
M Wed.: **Movie:** *Hannah and Her Sisters*
Fri.: **Movie:** *Come Back, Little Sheba*

Wed.: *The Steadfast
in Soldier*
Thu.: **Movie:** *The
heriff and the Satellite Kid*
c)
Fri.: **Movie:** *Tuck
verlasting*

Mon.: **Movie:**
uckleberry Finn

Tue.: **Movie:** *Jimmy
e Kid*

4:30
❷ *People's Court*
❺ *Double Dare*
⓫ *Tom and Jerry*
㉑ *Reading Rainbow*
㉛ Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *America Today*
Tue.: *Make Yourself at Home*
🅗 Fri.: **Movie:** *Heidi*

Mon.: **Movie:** *Blind Date*
Tue.: **Movie:** *Return of the Jedi*
🅜 Tue.: **Movie:** *The Times of Harvey Milk*
🅢 Wed.: **Movie:** *Rumplestiltskin*

5:00
❷ ❹ ❼ News
❺ *Diff'rent Strokes*
❾ *T.J. Hooker*
⓫ *Little House on the Prairie*
⓭ Wed.–Fri.: *3-2-1 Contact*
Mon., Tue.: *Shalom Sesame*
㉑ *Sesame Street*
㉛ Wed.: *The Collectors*
Thu.: *American Interests*
Fri.: *Kwitny Report*

Mon.: *Looking East*
Tue.: *Body Electric*
🅗 Wed.: *17 Going on Nowhere*
Thu.: *A Step too Slow*
🅜 Mon.: **Movie:** *The Man Who Saw Tomorrow*

5:30
❺ *Too Close for Comfort*
⓭ *Reading Rainbow*
㉛ *City Comment*

🅗 Wed.: *Survival Series*
Thu.: **Movie:** *The Violation of Sarah McDavid*
🅜 Thu.: **Movie:** *Morgan Stewart's Coming Home*
Tue.: *The Great American Music Video*
🅢 Thu.: **Movie:** *Aladdin and His Magic Lamp*

5:45
㉛ *News From City Hall*

Weeknights, April 27–29 and May 2–3

WED., APR. 27

00
❹ ❼ News
Three's Company
Magnum, P.I.
Webster
Rockschool
Bodywatch:
Corralling Your
ravings." Alcoholism,
garette smoking, and
mpulsive behavior are
scussed; also, new
ıdings that show
ow addiction is linked to
e pleasure centers of the
ain.
Italian programming
oncludes at 8)
Movie: *My Darling
lementine*
Movie: *Gung Ho*

30
Family Ties
News
The Jeffersons
New Jersey News
Nightly Business Report
Movie: *Summer Camp
ightmare*

00
❹ ❺ News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island

30
Wheel of Fortune
We Got It Made
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival:
'he Bee"

00
*Smothers Brothers
medy Hour*
Aaron's Way
Movie: *Shaft* (1971).
chard Roundtree.
Growing Pains
Movie: *Victory*
981). Sylvester Stallone.
Special: *Hemingway*
988). Part I of II. Stacy
ach. (Part II, Mon., 5/2
8 p.m.)
*Mark Russell Comedy
ecial*
Dark Shadows
Movie: *Something
ld*
Movie: *Making Mr.
ght*
Movie: *Last of the
bile Hot Shots
Brothers*

0
Head of the Class
*Metropolitan Opera
sents: Ariadne Auf
xos.* The Richard
Strauss comedy about a rich Viennese who commissions two entertainments for his guests and then insists that they be performed simultaneously; features Jessye Norman and Kathleen Battle; simulcast over WQXR-FM.
㉑ **Movie:** *Sherman's March* (1986). Unique documentary that retraces the famous Civil War trek while simultaneously examining the mystique of Southern womanhood; directed by Ross McElwee.
㉛ *Eastenders*
🅢 *It's Garry Shandling's Show*

9:00
❷ *Jake & the Fat Man*
❹ *Highway to Heaven*
❼ *Hooperman*
㉛ *The War Game*
🅢 **Movie:** *Some Kind of Wonderful*

9:30
❼ *Just in Time*

10:00
❷ *The Equalizer*
❹ *St. Elsewhere*
❺ News
❼ *China Beach*
㉛ *Kwitny Report*
🅗 *The Hitchhiker*
🅜 **Movie:** *Wisdom*
🅝 **Movie:** *90 Days*

10:30
❾ News
㉛ *Broadway Magazine*
🅗 *On Location*

11:00
❷ ❹ ⓫ News
❺ *M*A*S*H*
❼ News
❾ *The Street*
⓭ *On Television*
㉑ *To the Manor Born*
㉛ *Hellenic TV Network U.S.A.*
🅢 **Movie:** *House of 1,000 Pleasures*

11:30
❹ *Tonight Show*
❺ *Late Show*
❼ *Nightline*
❾ *Simon & Simon*
⓫ *The Honeymooners*
㉑ *Butterflies*
🅗 *Tanner '88*

11:35
❷ *Adderly*

11:50
🅜 **Movie:** *The Stepfather*

MIDNIGHT
❼ **Movie:** *In Circumstantial Evidence* (1975). Raymond Burr.
⓫ *Star Trek*
⓭ *Declarations of Independents*
㉑ *Nightly Business Report*
🅗 **Movie:** *The Wraith*
🅝 **Movie:** *Alice in the Cities*

12:20 a.m.
🅢 **Movie:** *Codename: Kyril Part I*

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
❾ *Entertainment Tonight*
㉑ *Nova:* "How Good Are Soviet Scientists?"

12:45 a.m.
❷ **Movie:** *The Family* (1975). Charles Bronson.

1:00 a.m.
❺ *All in the Family*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
⓭ *Monty Python*

1:25 a.m.
🅜 **Movie:** *Once Upon a Time in America*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*
⓭ *MacNeil/Lehrer*
🅗 **Movie:** *Band of the Hand*

1:55 a.m.
❼ News

2:00 a.m.
❹ *Wil Shriner Show*
❺ *Multitrim*
❾ *Home Shopping Overnight*
⓫ *Secrets of Success*

2:05 a.m.
❷ News

2:25 a.m.
❼ **Movie:** *Seminole* (1953). Rock Hudson.

2:30 a.m.
❺ **Movie:** *Kung Fu Killers* (1972). David Chiang.
⓭ *Profiles of Nature*
🅢 **Movie:** *Toxic Avenger*

3:00 a.m.
❹ *Hit Squad*
⓫ **Movie:** *Charlie Chan in Shadows Over Chinatown* (1948). Sidney Toler.
⓭ *Nature*

3:25 a.m.
🅗 **Movie:** *The Boy in Blue*

3:30 a.m.
❹ *Matchmaker*

4:00 a.m.
❹ *New Record Guide*
⓭ *Innovation*
🅢 **Movie:** *Mr. Mom*

4:30 a.m.
❹ *Ben Casey*
❺ *I Love Lucy*
❼ *The Avengers*
⓫ *Twilight Zone*
⓭ *Voices and Visions:* "Sylvia Plath"

5:00 a.m.
⓫ *Twilight Zone*

5:05 a.m.
🅗 **Movie:** *Something Wild*

5:20 a.m.
🅜 **Movie:** *Making Mr. Right*

5:30 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*

5:35 a.m.
🅢 **Movie:** *The Molly Maguires*

THU., APR. 28

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Webster*
⓭ *Monty Python*
㉑ *Bodywatch:* "Doctors Are People, Too"
㉛ Italian programming (concludes at 8)

6:30
❺ *Family Ties*
❼ News
⓫ *The Jeffersons*
⓭ *New Jersey News*
㉑ *Nightly Business Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *Nightly Business Report*
㉑ *Contact: Long Island*
🅗 **Movie:** *Honkytonk Man*
🅜 **Movie:** *Butch and Sundance: The Early Days*
🅢 **Movie:** *Oxford Blues*

7:30
❷ *Wheel of Fortune*
❹ *Out of This World*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *World of Survival*

8:00
❷ *48 Hours*
❹ *Cosby Show*
❺ **Movie:** *The Osterman Weekend* (1983). Dennis Hopper.
❼ **Special:** *Max Headroom*
❾ *Evening Magazine*
⓫ *Hill Street Blues*
㉑ *Wild America:* "Family Feud"
㉛ *Dark Shadows*
🅝 **Movie:** *The Unheard Music*

8:30
❹ *A Different World*
❾ *Entertainment Tonight*
⓭ *Currents:* "Kids With AIDS." An examination of the devastating impact of AIDS on infected children and their families.
㉑ *This Old House*
㉛ *Eastenders*

9:00
❷ *Simon & Simon*
❹ *Cheers*
❼ *Hotel*
❾ *Morton Downey Show*
⓫ **Movie:** *The Ice Pirates* (1984). Robert Urich.
⓭ *Shalom Sesame.* Violinist Itzhak Perlman and many of the *Sesame Street* regulars are joined by characters from the Israeli version of the popular series; includes animation, film, and puppets.
㉑ ㉛ *Mystery!: The Black Tower*
🅗 **Movie:** *Police Academy 4*
🅜 **Movie:** *Mandingo*
🅢 **Movie:** *Friday the 13th: A New Beginning*

9:30
❹ *Molly Dodd*
⓭ *Mark Russell Comedy Special*
🅝 *New Yorker Special*

10:00
❷ *Knots Landing*
❹ *L.A. Law*
❺ ❾ News
❼ *Buck James*
⓭ *American Masters: James Levine*
㉑ *The Sandbaggers*
㉛ *Tenko*
🅝 **Movie:** *Mississippi Mermaid*

10:30
🅗 **Movie:** *Blind Date*
🅢 **Movie:** *The Best of Times*

11:00
❷ ❹ ❼ ⓫ News
❺ *M*A*S*H*
❾ *The Street*
⓭ *Channel Crossings*
㉑ *To the Manor Born*
㉛ *Hellenic TV Network U.S.A.*
🅜 **Movie:** *Heaven's Gate*

11:30
❹ *Tonight Show*
❺ *Late Show*
❼ *Nightline*
❾ *Simon & Simon*
⓫ *The Honeymooners*

11:35
❷ *Night Heat*

MIDNIGHT
❼ **Movie:** *Marathon* (1984). Bob Newhart.
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅝 **Movie:** *Stoneboy*

12:10 a.m.
🅗 **Movie:** *F/X*

12:20 a.m.
🅢 **Movie:** *Codename: Kyril Part 2*

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
❾ *Entertainment Tonight*
⓭ *You Gotta Have Art*
㉑ *Explore*

12:45 a.m.
❷ **Movie:** *Beverly Hills Cowgirl Blues* (1985). James Brolin.

1:00 a.m.
❺ *All in the Family*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
⓭ *Monty Python*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*
⓭ *MacNeil/Lehrer*

1:55 a.m.
❼ News

2:00 a.m.
❹ *Wil Shriner Show*
❺ *Credit Time Bomb*
❾ *Home Shopping Overnight*
⓫ *Secrets of Success*
🅗 **Movie:** *Wildcats*

2:05 a.m.
❷ News

2:20 a.m.
🅢 **Movie:** *Basic Training*

2:25 a.m.
❼ **Movie:** *Dr. Ehrlick's Magic Bullet* (1940). Edward G. Robinson.

2:30 a.m.
❺ **Movie:** *Dogs* (1976). David McCallum.
⓭ *Profiles of Nature*

2:45 a.m.
🅜 **Movie:** *Working Girls*

3:00 a.m.
❹ *Hit Squad*
⓫ *Lifestyles of the Rich and Famous*
⓭ *Discoveries Under Water*

3:30 a.m.
❹ *Matchmaker*

3:45 a.m.
🅢 *Hard Knocks*

3:50 a.m.
🅗 **Movie:** *Honkytonk Man*

4:00 a.m.
❹ *New Record Guide*
⓫ **Movie:** *Charlie Chan in the Dark Alibi* (1946). Sidney Toler.
⓭ *Innovation*

4:10 a.m.
🅢 **Movie:** *The Sheriff and the Satellite Kid*

TELEVISION

4:20 a.m.
M **Movie:** *Morgan Stewart's Coming Home*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
13 *Pride of Place*

5:00 a.m.
5 *I Love Lucy*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *You Gotta Have Art*

5:45 a.m.
S **Movie:** *Aladdin and His Magic Lamp*

FRI., APR. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Monty Python*
21 *Bodywatch: Mastering Pain.* The latest information on acute and chronic pain and its treatment.
31 Italian programming (concludes at 8)
H **Movie:** *Hoosiers*
M **Movie:** *The Three Worlds of Gulliver*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Cincinnati (concludes at 10:30, approx.)
11 **Baseball:** Yankees vs. Toronto (concludes at 11, approx.)
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Beauty and the Beast*
4 **Special:** *Donald Duck*
5 **Movie:** *Explorers* (1985). Ethan Hawke.
7 *Perfect Strangers*
11 *Hill Street Blues*
21 *Nature*
31 *Washington Week in Review*
H **Movie:** *Heat*
M **Movie:** *Little Shop of Horrors*
N **Movie:** *Love Songs*
S **Movie:** *Tin Men*

8:30
7 *Full House*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Highwayman*
7 *Mr. Belvedere*
11 **Movie:** *The Year of the Dragon* (1985). Mickey Rourke.
13 *Great Performances: Karajan in Salzburg.* Follows the conductor through five weeks of preparation and performances during Europe's prestigious Salzburg Festival.
21 *Comrades:* "The Master of Samarkind." Examines the daily life in a Muslim commmunity and the uneasy relationship between the Islamic faith and Soviet authorities.
31 **Movie:** *Doctor Who*

9:30
7 *Family Man*

9:35
M **Movie:** *Soul Man*

9:50
S *Comedy Club Network* (cc)

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 News
7 *20/20*
21 *Journey Back—Surviving Coma.* Looks at the lives of three different coma victims; also, experts discuss the medical, legal, and ethical issues Americans face in their efforts to care for these people.
H **Movie:** *Black Moon Rising*
N **Movie:** *The Tempest*
S *It's Garry Shandling's Show*

10:30
9 News
13 *Sherpa*
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 **Movie:** *Room at the Top* (1959). Laurence Harvey, Simone Signoret. Powerful drama of an opportunist who stops at nothing to make a position for himself in life; Academy Award–winning performance by Signoret.
21 *Wall $treet Week*
31 *World TV Presents* (Chinese programming)
S *Hard Knocks*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Washington Week*
M **Movie:** *Honey*
S **Movie:** *10 to Midnight*

11:35
2 **Movie:** *Smokey and the Bandit Part 3* (1983). Jackie Gleason.

11:45
H **Movie:** *Weekend Warriors*

MIDNIGHT
7 **Movie:** *Car Wash* (1976). Franklin Ajaye.
11 *Star Trek*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
N **Movie:** *Shadey*

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *Entertainment Tonight*
21 **Movie:** *California* (1946). Barbara Stanwyck.

12:55 a.m.
M **Movie:** *Pretty Kill*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Monty Python*

1:15 a.m.
S **Movie:** *Happy Housewives*

1:20 a.m.
H **Movie:** *All the Right Moves*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:45 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
7 News

2:00 a.m.
5 *I Love Lucy*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:20 a.m.
2 *Win, Lose, or Draw*

2:25 a.m.
7 **Movie:** *The Day the Women Got Even* (1980). Barbara Rhodes.

2:30 a.m.
4 News
5 **Movie:** *For Love of Ivy* (1968). Sidney Poitier.
13 *Profiles of Nature*

2:35 a.m.
M **Movie:** *Knights of the City*

2:40 a.m.
S **Movie:** *Allan Quatermain and the Lost City of Gold*

2:50 a.m.
2 **Movie:** *Legend of Death Valley* (1977)
H **Movie:** *Hoosiers*

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Charlie Chan in the Trap* (1946). Sidney Toler.
13 *Metropolitan Opera Presents*

4:00 a.m.
4 *Hit Squad*

4:05 a.m.
M *Comedy Eperiment*

4:20 a.m.
S **Movie:** *Anna to the Infinite Power*

4:30 a.m.
4 *Matchmaker*
7 *The Avengers*
11 *Twilight Zone*

4:45 a.m.
5 *I Love Lucy*

4:50 a.m.
H **Movie:** *Heat*

5:00 a.m.
2 *Newsmakers*
4 *New Record Guide*
11 *U.S. Farm Report*

5:05 a.m.
M **Movie:** *House of the Rising Sun*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *Greatest Sports Legends*
11 News
13 *Mark Russell Comedy Special*

MON., MAY 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Being Chinese*
21 *Bodywatch:* "Secrets of Longevity"
31 Italian programming (concludes at 8)
S **Movie:** *Some Kind of Wonderful*

6:15
H **Movie:** *The Allnighter*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *Will Success Spoil Rock Hunter?*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *V* (1983). Part I of V. Marc Singer.
7 *MacGyver*
9 *Evening Magazine*
11 **Movie:** *Hemingway* (1988). Part II of II. Stacy Keach. (Part I, Wed., 4/27 at 8 p.m.)
21 *Discoveries Underwater:* "City Under the Sea." Travels to Port Royal, Jamaica where archaeologists examine the underwater remains of a city.
31 *Dark Shadows*
H **Movie:** *Back to School*
M **Movie:** *Burglar*
N **Movie:** *Tea and Sympathy*
S **Movie:** *Return of the Jedi*

8:30
2 *Designing Women*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *The Uli Derickson Story* (1985)
7 **Movie:** *The Richest Man in the World—The Story of Aristotle Onassis.* Part II of II. (1988). Raul Julia. (Part I, Sun., 5/1 at 9 p.m.)
9 *Morton Downey Show*
13 *The Honorable Court.* A 2-part series that explores the history and inner workings of the Supreme Court.
21 **Premiere:** *Palace of Dreams.* Poignant story of a young writer living in Sydney, Australia during the Depression.
31 *All the World's a Stage:* "Admit Me Chorus." Ronald Harwood brings the history of the theater into the present, comparing contemporary theatrical activity with that of the past.

9:30
2 *Eisenhower & Lutz*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Oxford Blues.* A series of seven plays by Frederic Raphael; the first play of the series *Oxford Blues,* follows the fortunes of two brothers, one athletic, the other clever, and the ironic twists of fate that decide their futures; stars Ian Charleson and Malcolm Stoddard.
31 *Poldark*
H *Tanner '88*
M **Movie:** *Bachelor Party*

10:15
S **Movie:** *The Trip to Bountiful*

10:30
H **Movie:** *Heat*
N **Movie:** *She's Gotta Have It*

10:40
21 *Keep It in the Family*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*

11:10
13 *The Creative Edge:* "Joseph Heller"

11:30
4 *Best of Carson*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *TV Classics*

11:35
2 *Hunter*

11:50
M *Eros America*

MIDNIGHT
7 **Movie:** *Death Stalk* (1974). Vince Edwards.
11 *Star Trek*
13 *Mystery!: The Black Tower*
21 *Nightly Business Report*
N **Movie:** *A Great Wall*

12:10 a.m.
S **Movie:** *Until September*

12:15 a.m.
H **Movie:** *Highlander*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Comrades*

12:35 a.m.
M **Movie:** *The Boss' Wife*

12:45 a.m.
2 **Movie:** *The Long, Dark Night* (1977). Joe Don Baker.

1:00 a.m.
5 *American Leprosy Mission*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:20 a.m.
7 News

1:30 a.m.
4 11 News
5 *World Vision*
13 *MacNeil/Lehrer*

1:50 a.m.
7 **Movie:** *The Bell Jar* (1979). Julie Harris.
S **Movie:** *House of 1,000 Pleasures*

2:00 a.m.
4 *Wil Shriner Show*
9 *Home Shopping Overnight*
11 *Secrets of Success*
M **Movie:** *Wisdom*

2:05 a.m.
2 News

2:10 a.m.
H **Movie:** *Blind Date*

2:30 a.m.
5 **Movie:** *McCloud: Showdown at the End of the World* (1977). Dennis Weaver.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan in Dangerous Money* (1946). Sidney Toler.
13 *Nova*

3:10 a.m.
S **Movie:** *The Train Robbers*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
H **Movie:** *Spiker*
M **Movie:** *Night Patrol*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: David Copperfield*

4:50 a.m.
S **Movie:** *Huckleberry Finn*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*

5:20 a.m.
M **Movie:** *Burglar*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Currents*

5:40 a.m.
H **Movie:** *America Undercover:* "Drunk and Deadly"

TUE., MAY 3

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Silkscreen:* "Made in China"
21 *Bodywatch:* "Twin Reflections." Examines research on twins and its importance to the general population.
31 Italian programming (concludes at 8)
M **Movie:** *Making Mr. Right*
S **Movie:** *Banning*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *The Phantom of the Opera*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Harpy Eagle"

8:00
2 *Houston Knights*
4 *Matlock*
5 **Movie:** *V* (1983). Part II of IV. Marc Singer. (Part I, Mon., 5/2 at 8 p.m.)
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Cheers*
21 *Nova:* "Volcano!"
31 *Dark Shadows*
H **Movie:** *Walk Like a Man*
M **Movie:** *An Officer and a Gentleman*
N **Movie:** *Riffraff*
S **Movie:** *The Secret of My Success*

8:30
7 *Just the Ten of Us*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Chicago White Sox (concludes at 11, approx.)
13 *Innovation:*"Pesticides"
31 *Eastenders*

9:00
2 **Movie:** *Necessities* (1988). James Naughton.
4 *In the Heat of the Night*
7 *Moonlighting*
9 *Morton Downey Show*
13 *The Crash.* A documentation of the circumstances surrounding the crash of a Japan Airlines jumbo jet that killed all but four of the passengers on board.
21 *Undersea Research in the North Atlantic*
31 *The Prisoner*

9:30
H **Movie:** *Summer Camp Nightmare*
N **Movie:** *A Place for Weeping*

10:00
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Nova: The Plane That Changed the World*
21 *The Unquiet Death of Eli Creekmore.* Award–winning documentary that examines the life and death of a three-year-old boy who was brutally kicked to death by his father, despite the fact that the ongoing abuse was reported many times.
31 *Open All Hours*
S **Movie:** *Rebel Love* (cc)

10:10
M **Movie:** *Close Encounters of the Third Kind*

10:30
31 *Crossing Point*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Frontline:* "Death of a Porn Queen." Profile of a young woman who went to Hollywood in search of a dream and ended up making pornographic movies.
21 *Contact: Long Island Special:* "Child Abuse"
31 *Hellenic TV Network U.S.A.*
H **Movie:** *Weekend Warriors*
N **Movie:** *Wings*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Are You Being Served?*
S **Movie:** *Something Wild*

11:35
2 **Special:** *CBS News Special*

MIDNIGHT
2 **Movie:** *In the Shadow of Kilimanjaro* (1986). Timothy Bottoms.
7 **Movie:** *The Purple Rose of Cairo* (1985). Mia Farrow.
11 *Star Trek*
13 *Discoveries Under Water:* "Ships of Trade"
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Discoveries Underwater*
M **Movie:** *The Stepfather*

12:35 a.m.
H **Movie:** *Something Wild*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

1:40 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Can You Be Thinner?*
9 *Home Shopping*
11 *Secrets of Success*

2:05 a.m.
M **Movie:** *Rebel*

2:10 a.m.
7 **Movie:** *Last Embrace* (1979). Roy Scheider.

2:30 a.m.
5 **Movie:** *The Ordeal of Dr. Mudd* (1980)
13 *Profiles of Nature*
H *TV Around the World*

2:35 a.m.
2 News

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan and the Chinese Ring* (1947). Roland Winters.
13 *Odyssey*

3:05 a.m.
H **Movie:** *Return of the Jedi*

3:15 a.m.
S **Movie:** *Banning*

3:30 a.m.
4 *Matchmaker*

3:45 a.m.
M **Movie:** *Beginner's Luck*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*

5:00 a.m.
11 *At the Movies*

5:15 a.m.
M **Movie:** *Steaming*
S *Jimmy the Kid*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*

Weekend, April 30–May 1

SAT., APR. 30

6:00 a.m.
5 *Love Your Skin*
7 *World of Photography*
9 *Comic Strip*
11 *Christian Science*
13 *Exercise With Billie*
S **Movie:** *Making Mr. Right*

6:30 a.m.
2 *Patchwork Family*
4 *Road to Seoul*
5 *Sylvanian Family*
7 *Wild Kingdom*
Planet of the Apes
13 *New Jersey News*
M *A Gospel Session*

6:35 a.m.
Movie: *The Enchanted Forest*

7:00 a.m.
Kidsongs
Star Com
Uncle Waldo
Bravestarr
Comrades
Personal Finance

:30 a.m.
Young Universe
Hickory Hideout
Sybervision
King Leonardo
Bravestarr
Movie: *The Lion*

:00 a.m.
Furrytail Theater
Gummi Bears
World Tomorrow
Little Clowns
Three Stooges
Hee Haw
Adam Smith
Business File
A Step too Slow
Movie: *Tea and ympathy*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
9 *America's Top Ten*
11 *Puttin' On the Hits*
13 *Wall $treet Week*
H **Movie:** *Stalag 17*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
M **Movie:** *Born Free*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Three Stooges*
11 *Soul Train*
13 *Firing Line*
21 *Brain, Mind, and Behavior*
31 *Body Electric*
S **Movie:** *Hot Millions*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*
H **Movie:** *The Sea Wolves*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *Brainstormers*
31 *Video Music Box*
M **Movie:** *The Karate Kid Part II*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Black Sheep*
11 Women's Wrestling
13 G.E.D. Preparation
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Ferris Bueller's Day Off*

12:30
4 *I'm Telling*
7 *Health Show*
13 G.E.D. Preparation
21 *This Old House*
H *Behind the Scenes*

1:00
2 *Young Universe*
4 **Baseball:** California vs. Toronto or, Atlanta vs. Philadelphia
5 **Movie:** *The Three Lives of Thomasina* (1964). Patrick McGoohan.
7 *Weekend Special*
9 **Movie:** *Baretta*
11 **Movie:** *Circle of Iron* (1979). David Carradine.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
H **Movie:** *Police Academy 3*
M **Movie:** *Peggy Sue Got Married*

1:30
2 *World of Guinness Records*
7 **Golf:** Independent Insurance Agent Open
13 *Take Charge*
21 *French Chef*

2:00
2 *Paradise Steamship Company*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
S **Movie:** *Wild Thing*

2:30
2 *Sports Saturday*
13 *This Old House*
21 *Art of William Alexander and Lowell Speers III*
H **Movie:** *Finnegan Begin Again*

3:00
5 **Movie:** *The Adventures of Buckaroo Banzai* (1984). Peter Weller.
7 *Professional Bowlers*
9 *Knightrider*
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*
M **Movie:** *Drums Along the Mohawk*

3:30
2 **Basketball:** NBA Playoff Game
11 Wrestling
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *The House on the Waterfall*
S *Jonathan Winters*

4:00
4 **Golf:** Liberty Mutual Legends
9 *Knightrider*
21 *Woodwright's Shop*
31 *Broadway Magazine*

4:30
7 *Wide World of Sports*
11 *Charles in Charge*
13 *Nova*
21 *This Old House*
31 *Cityscope*
H **Movie:** *Every Time We Say Goodbye*
S **Movie:** *Cover Girls*

5:00
5 Wrestling
9 *A-Team*
11 *T and T*
13 *Innovation*
21 *Degrassi Junior High*
31 *Alaska at War*
M **Movie:** *Bad Company*

5:30
11 *Bustin' Loose*
13 *Newton's Apple*
21 *Doctor Who*

6:00
2 *The People*
4 7 News
5 *Small Wonder*
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *European Journal*
S **Movie:** *Making Mr. Right*

6:30
2 4 7 News
5 *What's Happening Now?*
31 *Hello Austria/Hello Vienna*
H *Dear America: Letters Home From Vietnam*
M **Movie:** *The Driver*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 **Baseball:** Yankees vs. Texas (concludes at 10:30, approx.)
13 *Wild America*
31 *Eye on Dance:* "Jazzing It Up"

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 **Premiere:** *The Dirty Dozen*
7 *Dolly*
9 **Movie:** *Rebel Without a Cause* (1956). James Dean, Natalie Wood.
13 *Discoveries Under Water*
21 *Man About the House*
31 *Masterpiece Theatre: David Copperfield*
H **Movie:** *Wanted Dead or Alive*
M **Movie:** *The Stepfather*
N **Movie:** *Spring Symphony*
S **Movie:** *Ferris Bueller's Day Off*

8:30
4 *227*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
7 *Ohara*

13 *Mystery!: The Black Tower*
21 *To the Manor Born Special*
31 *Secret Agent*

9:30
4 *Amen*
M **Movie:** *Where Are the Children?*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
13 *Film on Film:* "Bette Davis"
31 *Blake's Seven*
H *Live From London*
N **Movie:** *Sid and Nancy*
S *Jonathan Rivers*

10:30
5 *Werewolf*
9 *Benny Hill*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 **Movie:** *The Sting* (1973). Paul Newman.
13 **Movie:** *Of Human Bondage* (1934). Bette Davis, Leslie Howard.
21 *Monty Python*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Something Wild*
S **Movie:** *Hardbodies*

11:10
M **Movie:** *Black Widow*

11:30
4 *Saturday Night's Main Event*
5 **Movie:** *Action in the North Atlantic* (1943). Humphrey Bogart. Colorized version.
7 News
21 **Movie:** *A Run for Your Money* (1950). Alec Guinness.

11:45
2 *D.C. Follies*
7 **Movie:** *Secrets of a Married Man* (1984). William Shatner.

MIDNIGHT
N **Movie:** *The Gospel According to Vic*

12:15 a.m.
2 *Dom DeLuise Show*

12:25 a.m.
13 **Movie:** *Three on a Match* (1932). Bette Davis.

12:30 a.m.
S **Movie:** *Delta Force*

12:45 a.m.
2 **Movie:** *Forbidden Knowledge* (1971). Anthony Quinn.

12:55 a.m.
H **Movie:** *Up the Creek*
M **Movie:** *9 Deaths of the Ninja*

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*

1:30 a.m.
9 *Carol Burnett*
11 *Tales From the Darkside*
13 **Movie:** *It's Love I'm After* (1937). Bette Davis.

1:40 a.m.
7 **Movie:** *Pursuit of the Graf Spee* (1957)

2:00 a.m.
4 *Comedy Club*
5 **Movie:** *Alice to Nowhere* (1988). Part I. (1988). Emile Genest.
9 *Home Shopping Overnight*
11 News

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*
M **Movie:** *House of 1,000 Pleasures*

2:35 a.m.
H **Movie:** *The Naked Face*

2:45 a.m.
2 *Win, Lose, or Draw*
S **Movie:** *Wild Thing*

3:00 a.m.
4 **Movie:** *Jungle Book* (1942). Sabu.
13 **Movie:** *Bordertown* (1935). Bette Davis.

3:15 a.m.
2 *D.C. Follies*

3:30 a.m.
11 **Movie:** *Beau James* (1957). Bob Hope.

3:45 a.m.
2 News

3:55 a.m.
M *The Wagers of the Three Wives*

4:00 a.m.
5 *East Side Kids*

4:25 a.m.
H **Movie:** *Wanted Dead or Alive*
S **Movie:** *Cover Girls*

4:30 a.m.
2 **Movie:** *A Cry for Help* (1975). Robert Culp.
7 *The Avengers*
13 **Movie:** *Confession* (1937). Kay Francis.
M **Movie:** *The Stepfather*

5:00 a.m.
4 **Movie:** *Svengali* (1931). John Barrymore.

5:30 a.m.
11 News

SUN., MAY 1

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
M **Movie:** *Local Hero*
S *Starchaser*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
H **Movie:** *Daffy Duck's Movie*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Headlines on Trial*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
M **Movie:** *Legal Eagles*
S *The Cap*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *Gulliver's Travels*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *The Land That Time Forgot* (1975)
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *The Secret of My Success*

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** *Lovesick*
S **Movie:** *Lucas*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Over 17 Not Admitted*
11 *At the Movies*
13 *Owl/TV*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 *Wrestling*
7 *News Conference*
9 *Knightrider*
11 **Movie:** *On a Clear Day You Can See Forever* (1970). Barbra Streisand.
13 *Wild America*
21 *Washington Week In Review*
H **Movie:** *As Summers Die*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
13 *Rockschool*
21 *Wall $treet Week*

NOON
2 *The People*
4 *Essence*
5 *World of Disney*
9 *Laurel and Hardy*
13 *Washington Week*
21 *Adam Smith*
M **Movie:** *Seconds*
S **Movie:** *The Gods Must Be Crazy*

12:30
2 *World of Guinness Records*
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
H **Movie:** *They Still Call Me Bruce*

1:00
2 **Basketball:** NBA Playoff Doubleheader (concludes at 6, approx.)
4 *Countdown to '88*
5 **Movie:** *Gunfight at the O.K. Corral* (1957). Burt Lancaster.
7 *Like It Is*
13 *Being Chinese*
21 *Nature*

1:30
4 **Special:** *National Aerobics Competition*
7 **Golf:** Independent Insurance Agent Open
9 *This Week in Baseball*
11 **Movie:** *The Spiral Staircase* (1946). Dorothy McGuire.
13 *Silkscreen*

2:00
9 **Baseball:** Mets vs. Cincinnati (concludes at 5, approx.)
13 *Great Performances: Man From Moscow*
21 *Masterpiece Theatre: David Copperfield*
31 *Window On World TV*
H **Movie:** *Under the Rainbow*
M **Movie:** *Girl Happy*
S **Movie:** *Arabesque*

2:30
4 **Tennis:** Aspen Festival

3:00
11 **Movie:** *Vertigo* (1958). James Stewart.
13 *Kodo*
21 *The Collectors*

3:30
4 *Heroes: Made in the U.S.A.*
5 **Movie:** *Charlie's Angels* (1976)
21 *Madeleine Cooks*
31 *Washington Week*
M **Movie:** *Desk Set*

4:00
4 **Golf:** Liberty Mutual Legends
7 **Tennis:** AT&T Challenge
13 *Japan*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
H **Movie:** *Rappin'*
S **Movie:** *Memories Never Die*

4:30
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *Columbo: Itentity Crisis* (1976)
9 *A-Team*
13 *Currents*
21 *Nova*
31 *Eye on Dance*

5:30
11 **Movie:** *Rear Window* (1954). James Stewart.
13 *Mark Russell Comedy Special*
31 *Looking East*
H **Movie:** *Daffy Duck's Movie*
M **Movie:** *What's Up Doc?*

6:00
2 4 7 News
9 *Best of National Geographic*
13 *Victory Garden*
21 *Wonderworks*
31 *Images/Imagenes*
S **Movie:** *Lucas*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *In the Heat of the Night* (1967). Rod Steiger, Sidney Poitier.
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Discoveries Underwater*
H **Movie:** *Lucas*
M **Movie:** *Legal Eagles*

7:30
21 *House For All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 **Special:** *Superstars and Their Moms*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Documentary Is*
N **Movie:** *Wife vs. Secretary*
S **Movie:** *An Officer and a Gentleman*

8:30
4 *Day by Day*
5 *Married With Children*
21 *Hometime*

9:00
2 **Special:** *Magnum, P.I.*
4 **Movie:** *Mad Max Beyond Thunderdome*
5 *It's Garry Shandling's Show*
7 **Movie:** *The Richest Man in the World—The Story of Aristotle Onassis.* Part I of II. (1988). Raul Julia.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Lord Mountbatten*
21 *Nature*
H **Movie:** *Secret of My Success*
M **Movie:** *Deliverance*

9:30
5 *Duet*
31 *Australian Movie of the Week*

10:00
5 *Tracey Ullman Show*
9 News
11 *Perry Mason*
13 *Yes, Minister*
21 *Mystery!: Black Tower*
N **Movie:** *A Man and a Woman*
S **Movie:** *52 Pick Up*

10:30
5 *Current Affair Extra*
9 Sports
13 *Good Neighbors*

11:00
2 4 5 7 11 News
9 *Entertainment This Week*
13 *New Television*
21 *The Casebook of Sherlock Holmes*
31 *Dizzy Gillespie Quintet*
H **Movie:** *Wimps*
M **Movie:** *An Officer and a Gentleman*

11:30
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *The Reincarnation of Peter Proud* (1975). Michael Sarrazin.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: Karajan in Salzburg*
N **Movie:** *A Man and a Woman: 20 Years Later*
S **Movie:** *Kiss of the Spider Woman*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*

12:40 a.m.
H **Movie:** *Opposing Force*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*

1:10 a.m.
M **Movie:** *Body Double*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
11 News
13 *Sherpa*

2:00 a.m.
2 News
5 *Foster Parents Plan*
7 **Movie:** *Hustler of Muscle Beach* (1980)
9 *Home Shopping Overnight*
11 *At the Movies*
S **Movie:** *Fairy Tales*

2:20 a.m.
H **Movie:** *Hot Child in the City*

2:30 a.m.
4 *Positively Black*
11 **Movie:** *Bugsy Malone* (1976). Jodie Foster.

3:00 a.m.
4 *First Estate*
5 *Mission: Impossible*

3:10 a.m.
M **Movie:** *Local Hero*

3:30 a.m.
S **Movie:** *The Gods Must Be Crazy*

3:50 a.m.
7 **Movie:** *Drums Across the River* (1954). Audie Murphy.
H **Movie:** *Stitches*

4:00 a.m.
5 *East End Kids*

4:30 a.m.
11 *Twilight Zone*

5:00 a.m.
11 *Twilight Zone*

5:05 a.m.
M *Comedy Experiment*

5:20 a.m.
H **Movie:** *The Imagemaker*

5:30 a.m.
4 *New Wilderness*
S *The Cap*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

June/Aug 4-Sty Brick Fed Hse—In T'beca. Grdn/gar, 6 WBF, gourmet kit, central air, beaut furn w/Steinway. $11,000. Long lease poss. 212-226-2514.

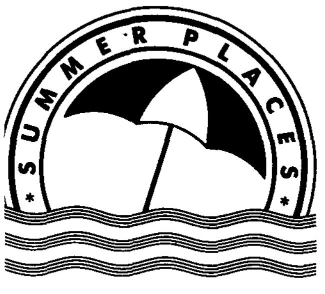
Murray Hill Carriage House Duplex—1500 sq ft, 2 BR, 2 bth, LR, DR, EIK. $3000/mo. Owner 212-683-4980.

APARTMENT/HOUSE WANTED

Banker—Seeks to buy/rent Manhattan apt or loft. Broker, 7 days. 212-645-1210.

Luxurious Manhattan Properties
For our exclusive clientele. Only quality apartments accepted for select portfolio.
212-838-0012

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.



Renting Your House For The Summer or Looking For A Summer Retreat?

Don't miss NEW YORK's Seasonal Rentals Section for summer homes, summer rentals & summer shares. Rates: $27 a line 1 week, $26.50 4 weeks, $25.75 7 weeks. 2 line min. Deadline: Tuesday at 5pm for the issue on sale the next Monday.

Call Nancy Engberg or Diane Woodstock to place an ad.
212-971-3155

APARTMENT/HOUSE EXCHANGE

BELGIUM APT EXCHANGE
Lux 4000', 5BR, 3 1/2 bth in Antwerp's finest bldg. 3 terr on park, 20 min from Brussels. **SEEKING** smaller lux apt for long-term exchg on Manhattan's Upper E or W Side (60-90 Sts). Call: (212)-496-0867.

SUBLET

Furn 1BR—Balcony/view, on East 84th. Avail month of May, $2000. 212-288-5660

LIVING LOFT

15 St. West (near 5th) 3200sq ft
THE INFINITE LOFT
2 Large open areas ramble round 4 bdrms, 2 baths, darkroom, office, kitchen, 16 windows, N/S/W expos, original wood floors, exposed brick walls. $625,000. Mt $600 plus. Beautiful live/work space.
Elizabeth Frothingham Res: 212-260-2748
Albert B. Ashforth, Inc., 212-288-9400

COOPERATIVE/CONDO
Manhattan

Breathtaking River & Garden Views—From all exposures. Spectacular sunrises & sunsets, 18' terrace, prewar bldg, prime location near UN, 2 BR, 2 bth. $350,000 Sale by Owner, 212-599-0595.

36th ST Bet Park & Lexington
CO-OP STUDIOS
FROM $110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

West End Ave/70's—3-BR duplx. 1st flr: guest powder rm, 27' LR w/mrble fplc & enclosed greenhse/patio, lrg din area & kit w/window. 2nd flr: mstr BR w/bth, 1 bth in hall, 2 additional BRs & laundry rm. Comp renovated, everything is built-in. Maintenance $1523. Priced to sell!
212-213-9797 or 212-496-9886

60's E/Top Floor—Drmn, sundeck, gar, decorator's Jr-1 BR, new windows, air & heat units. Moving, must sacrifice!
$770 maint. $175,000. 212-308-9216.

28th St Between Lex & 3rd
Professional Office/Apt Suite
1400 sq ft, prewar co-op, priv entrance.
$325,000. Broker 212-929-0163.

PENTHOUSE DUPLEX
East 70's, 5-room condo, 24x19 terr, spect vus, superbly appointed, mint-$995,000.
Molly Newman 212-335-3550.
CORCORAN GROUP

HOUSE
Nassau-Suffolk

Hilltop Privacy In Dix Hills
Designer's unique 100' Ranch. 2 wooded acres, skylights, 16' ceilings, 2 fireplaces, sauna, multilevel master suite.
Owner 516-367-9146 $695,000

Westhampton Beach Waterfront
New Contemporary with deep water dock. 4 BR, 3 1/2 bth, 20x40 gunite pool with loads of decking. $865,000.
The Marketplace 516-288-6996.

HOUSE
Westchester

BRONXVILLE PO--30 mins NYC
Small Money Talks! Red clapboard Colonial, ideal 1st home. LR/fplc, formal dining, super den/study with skylight.
3 BR……………………………………$299,000
SPENSER REAL ESTATE
914-779-1717 Eves: 914-779-5178

Pelham Pelham Manor 29 MIN NYC
1ST OFFERING
Country, custom built Colonial w/abundance of charm overlook'g 18th hole & pond, Pelham C.C. golf course, C/H, liv rm/fplc, music alcove, din rm, mod eat in kitchen, 5 bdrms, 3 1/2 bths, rec rm, quiet st, mint cond thruout, inter/exter recently decor. $537,500
ANN DE SANTIS, REALTOR
4550 Boston Post Rd 914-738-1360

HOUSE
New Jersey

Consummate Elegance—Montclair NJ. Distinctive French Normandy, NYC view on beaut lndscpd 100x270 lot. 3 strys, 4 BRs, 4 full bths & 2 half bths, hsekeeprs quarters w/2 rms & full bth. Fplc in LR, DR w/cust mahogany breakfrnts, game room, wine closet & sunroom. $585,000.
Bob Herd Res: 201-239-3768
Weichert Realtors 201-746-1515

COUNTRY PROPERTY
For Sale/Rent

Mountaintop Realty - Hunter, Windham
Condos, chalets, estates, land & commercial. 518-263-3700. 800-458-RSVP.

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 425' oceanfrt & 25 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

Suffren, NY—Glass contemp. Priv. wooded 6 A. $770K. Broker 914-357-7737

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Owner 212-644-3010.

OCEANFRONT
Top Amagansett 1/2 acre, lush Black Pines. Renov 2BR, 2 1/2 bth, heat, fplc, all top appliances & studio. Asking $850,000.
JACK DOUGLAS REALTY, INC.
516-324-1111

E Haddam CT—Spec vus on CT riv, beaut renov 1 BR Colonial, mooring/beach, 2 1/2 hrs NYC. $1200/mo. 212-475-6176.

WOODRIDGE LAKE
Litchfield County, Goshen, Connecticut
No matter where you look, little compares to the scenic community of Woodridge Lake in beautiful Litchfield County. The ideal place to buy land, build a dream home or buy an existing one. A site you'll value today, that will become more valuable tomorrow. Surrounded by 4-season recreational activities: sailing, swimming, fishing, tennis, horseback riding, skiing and skating.
Come visit, walk around, inhale the fresh, pure air - you'll fall in love. For directions and more information, please call:
Landmark Real Estate Company
1-800-243-2508/or collect: 203-491-2291

Tranquility of the Appalachian Woods
Plus energizing effect of water sports on a 9-mile lake, 45 mins to Broadway. Summer, winter seasonal rentals and sales.
Ramapo Realty 914-753-2744

New 5-Acre Custom Estate—3 BR, 2 bth, deck. Hunting & mtn view. Nr Finger Lakes. $175,000. Eves 607-659-5237.

Northeastern NY, Adirondack Region—10 country acres, open/wooded. Over 400' river frontage & town rd frontage, electric & phone. $12,900. $2,900 down, owner financing. Will fly buyers to see property.
Call Marie 203-485-9159

REAL ESTATE SERVICE

Call Zachariae Realty for **free information** about Long Beach Island. Sales/investments/rental properties. In NJ 1-800-624-7368, elsewhere 1-800-451-7277.

Sell Your House In
NEW YORK MAGAZINE'S
Town And Country Properties

$27 per line, 2 line min.
$400 per column inch.
Place an ad by 5PM on Tuesday, see it in print the following Monday.

Call Nancy Engberg
212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Airlines And Hotels—The best discount travel advisory letter. 212-371-2539.

BIG TRAVEL SAVINGS!
Up to 60% discount on short-notice travel.
Air only, cruises & tours. Example:
LONDON/air only/rt $298. PARIS/air & hotel/$599. ACAPULCO/package/$449. CARIBBEAN cruise/air/$729. HONG KONG & BANGKOK/package/$1459.
Call MOMENTS NOTICE, INC.,
40 E. 49th St. NYC 10017. 212-486-0503.

CASSER TOURS USA/CANADA
1 day, weekend, mid-week & vacation tours. For free color catalogue, call or write: 46 W. 43rd St., NYC 10036.
CASSER TOURS 212-840-6500

"DOC" WINTER'S Mini-Teen TOURS
Atlantic City & Wildwood. Swim, tennis, bowl on Showboat Lanes. Fun in the sun. 5-day trips. 6/13, 6/20, 6/27. Sponsored by:
GLENN MILLER BAND SOCIETY
212-772-9102.

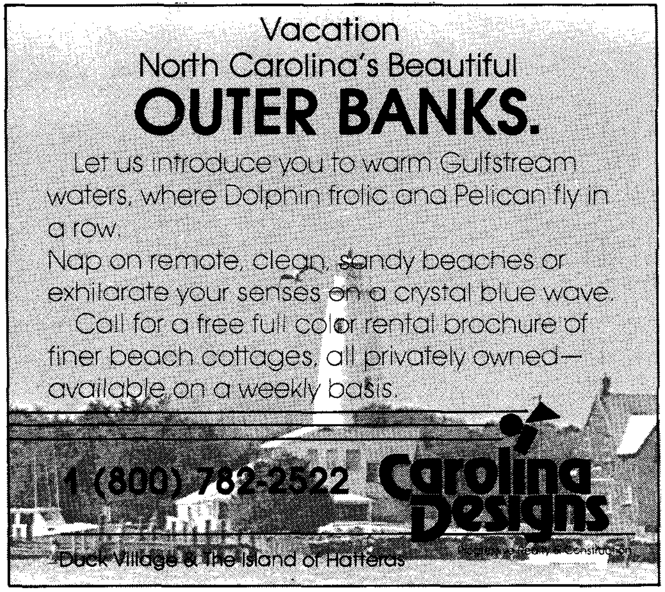
WILDERNESS TRIP

Colorado White-Water Adventure
August 24-28. Space limited. $879 per person. Special Excursions **201-347-8511.**

BIKING AND HIKING AND WALKING

Adult & Teen Adventure Travel
Bike • Hike • Canoe • Kayak • Mtn Bike
MORE trips: US, Canada, Europe, China. Inns, hostels, campgrnds. FREE Brochure.
American Youth Hostels 212-431-7100

SEASONAL RENTAL


Vacation
North Carolina's Beautiful
OUTER BANKS.
Let us introduce you to warm Gulfstream waters, where Dolphin frolic and Pelican fly in a row.
Nap on remote, clean, sandy beaches or exhilarate your senses on a crystal blue wave.
Call for a free full color rental brochure of finer beach cottages, all privately owned—available on a weekly basis.
1 (800) 782-2522
Carolina Designs
Duck Village & The Island of Hatteras

Montauk At Ocean—Lge contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

Fire Island Jerry's Rms & Effcy Apts.
THE BEACH...THE SUN...THE FUN.
Daily & weekly rentals. **516-583-8870.**

Hamptns. Caffrey House—C.1889 seaside inn, Shinnecock Bay. Priv beach, dock & bar. Seas or wkd. E.Quogue 516-728-1327

Lake George—Golf, tennis, pools, spa. Lux condos, near Saratoga. 518-792-9992.

East Hampton—Charming Traditional, 3 BR, 2 bth, private, walk to town. $12,000 full season.
Amagansett—3 BR, 2 bth Contemporary, deck, private, 1 block to ocean. $10,000 Jul-Aug. No Brokers 516-267-8888.

Village/Mercer St—Furn 1 BR, hi ceil, grt bldg. Jun-Aug $1600/mo. 212-353-1269.

Avon, NJ Shore—2 blks to beach. Beaut Vict hse w/wrap porch, 4 plus BR, 3 fplc, 2 1/2 bth, all amenities. Seas $16,000 or mo. Ownr 201-568-2011 212-603-2737

Stowe—Exquisitely restored VT farmhouse w/pond, horse barn, paddocks, mountain vus, privacy. Simoneau Realty. POB 1291, Stowe, VT 05672. 802-253-4623.

45 Min From Manhattan
SANDS BEACH & TENNIS CLUB
In Atlantic Beach. Why wait in Hamptons traffic? Limited avail: cabanas, lockers. Facilities: pools, ocean, tennis, volleyball, paddleball, basketball. **Lynn 516-371-4000.**

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

FREE CATALOG
Country Cycling Tours—Over 200 adult bike tours in U.S., Ireland, England, France, Holland, China and Caribbean. Great accomodations. No roughing it. Wonderful walking tours, too. Our 12th year. Make new friends. **212-874-5151.**

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Parents. Your Student Going Abroad?
Save enough for your own travel plans!
Student fares to Europe, Africa, Asia.
No charters, low discount prices!
Eurail & Britrail passes. Tour Packages.
Call: The Travel Center of Ithaca, Inc.
119 Dryden Rd, Ithaca, NY 14850.
In NY State 800-638-3022. 607-272-7987.

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(212) 581-3040
Savings On
CAR RENTAL • PURCHASE
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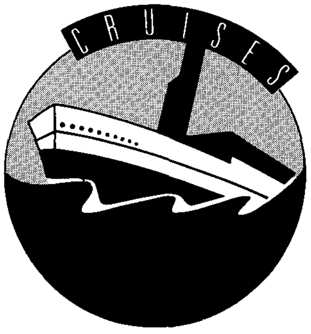


CRUISE

Cruise Club—Newsletter w/lots of info. Discounted sailings. Shares when possible. $15 membership - 1 yr. To: Lakeside Travel,113 Lake St,White Plains,NY 10604

SOUTH FLORIDA CRUISES, INC.
TREMENDOUS SAVINGS
ON ALL MAJOR CRUISE LINES
CALL NOW
TOLL-FREE
1-800-327-SHIP
Open 7 days, Weekday eves.

Windham Hill Recording Artists
In concert at sea, SS Norway, May 21-28, '88 & Jan 21-28, '89. Singles & couples welcome. NTS Tours. **1-800-635-5053.**

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

For **TRAVEL** Rates and Information
Call Diane Woodstock **212-971-3155.**

SAILING

LEARN TO SAIL
OR BETTER YOUR SKILLS
Steve Colgate's Offshore Sailing School combines accredited courses with an unforgettable vacation. Cape Cod, Florida, the Caribbean. In NYC at South St. Seaport Museum or City Island. Certification. Grad sailing club. Brochures:
212-885-3200. Outside NY: 800-221-4326.

Vacation on 37' Crewed Sailing Yacht
LI Sound, Block Isl, etc. 516-589-8479

BED & BREAKFAST New York

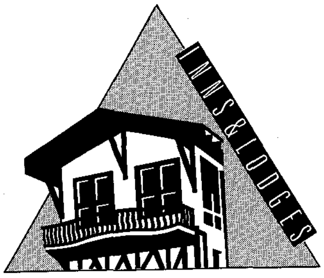
B & B Hosts Wanted, Guests Screened
2-nite min. Earn $$. Hosted/unhosted.
Call **ABODE B & B 212-472-2000.**

E. Hampton—Country bkfst, aftn tea. Great loc. Pool, walk to dine, marina.
212-673-3816 or 516-329-0760

Judith Mol Agency 212-971-9001
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

BED & BREAKFAST New Jersey

Bay Head, NJ. Gray Goose Inn—Country comfort B&B. 1 block to beach. Casually run by shore-loving baby boomers. Broch: 675 Main Ave, 08742. 201-899-0767.



INNS AND LODGES Cape Cod

Chatham Town House Inn—Classic country inn, Capt's mansion, romantic bkfst incl. Rec'd by Debretts Cities of the World NY '88, London Engl. 617-945-2180

Continued on next page.

Continued from previous page.

INNS AND LODGES
ME, VT, NH, CT, RI

Killington's Most Luxurious Inn
t's the little things that make a big difference...a gracious staff that will cater o your every wish - fresh flowers, afternoon tea, fireplaced rooms and suites, and award-winning food...traditions which ring our guests back again and again. or info and resv call: 800-451-6108.

INNS AND LODGES
New York

Your Own Country Inn For A Day
Celebrate your special occasion at
De Bruce Country Inn 914-439-3900.

Le Chambord Restaurant & Inn. C.1863
75 minutes NYC. 4 STAR French cuisine, 9 exquisite rooms, antiques, paintings, wineries, sites, all sports. **914-221-1941**

HUFF HOUSE

Circa 1889 - 4th generation resort specializing in hospitality. Scenic mountain views, spring-fed lakes, golf, tennis & heated pool. Excellent cuisine & wine list. Families welcome.
RD2, Roscoe, NY 12776 607-498-9953

immons Way Village Inn—4/27/87 NY nag cover feature - offers gracious accommodations & acclaimed country dining. Complete weddings & special parties. ook 1988 resv early. **518-789-6235.**

THE INN AT QUOGUE
00 yrs in the Village of Quogue, outhampton Town, LI. Fully modern, 15 ooms, most w/priv bths, some w/fplc, all v/TV. Classic American dining. Piano bar vith entertainment. Tennis, bicycles and each privileges. AMEX honored.
Call for reservation. 212-371-3300.

INNS AND LODGES
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eswick Inn—In hist Ocean Grove. 1 1/2 lk to beach. 90 min NYC. 201-775-7506.

omantic Victorian Inn—Spring Lake, J. Rms w/priv bth. A/C, cable TV, 1/4 blk cean. Excel American grill restaurant.
Spring Getaway Packages
he Sandpiper Hotel 201-449-6060

INNS AND LODGES
Pennsylvania

740 House—River Rd, Lumberville, Pa. 8933. 24 charming rms/priv bths, on The elaware River. $65-77 dbl w/buffet bkfst. ining room open to public. 215-297-5661

RESORT
Areas

ONTAUK... Rolling waves. And eaches. And dunes. And golf. Tennis. nd fishing. And Whale Watching. Fine staurants, shops. FREE 32 page vacation uide. Montauk Chamber of Comm. Box Y, Montauk, NY. 11954. **516-668-2428.**

RESORT
Massachusetts

Foxhollow Wellness Spa—Berkshires. Preview finest new spa, min from Tanglewood. 240 acres, pool, lake, hiking, horses, yoga, massage, aerobics, natural gourmet food. 2-7 day MAP rates start 7/1. Rt7, NM, Lenox, MA 01240. 413-637-2000.

RESORT
CT, ME, NH, RI, VT

Trapp Family Lodge
Please call for brochure
1-800-826-7000
or write Stowe, Vermont 05672
(In Vermont 802-253-8511)

BALSAMS GRAND RESORT HOTEL
Mobil 4-Star & AAA 4-Diamond
A 15,000-acre world, in NH White Mts. Full American plan. One rate covers everything: unlimited golf (27 holes), tennis, swimming, hiking. Renowned cuisine, choice-of-menu dining, 3 rooms of entertainment, supervised children's program.
Above All Else...Individual Service
Information/video brochure - call/write:
800-255-0600 or 603-255-3400.
Box 18, Dixville Notch, NH 03576.

RESORT
New York

RSVP Resort Reservation Service
Hunter • Windham. Vacation Condo, Chalet, Hotel. Group & Honeymoon Pkgs
518-263-HUNT 1-800-458-RSVP

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Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

MONTAUK...SHEPHERDS NECK INN
Set in the land of tall grass. And hidden coves. And dunes. And oceans as far as the eye can see. Bed N' Bkfst $24 to $34 daily PP, Dbl. Full country bkfst in front of crackling fires. All Rooms heated, Cable TV. Credit cards OK. Montauk, NY 11954, in NY 1-800-345-3511 or 516-668-2105.

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on the Delaware
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- Tennis
- Pool
- Beach
- Ballroom Dancing
- American Regional Menus
- For Adults over 35

1-800-852-3276 (NY State)
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May/June Weekend Golf Packages
N. M. Patterson
EDDY FARM HOTEL
Sparrow Bush, NY 12780-0500

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Call Diane Woodstock **212-971-3155.**

Fire Island • Ocean Beach
Inn & restaurant. 20 lux units w/private bath, heat/ac, color TV, phone. All beach, watersports & exciting nightlife activities. Daily, weekly & package rates. Brochure, information or reservations.
1-800-44-OCEAN

Danfords Inn At Bayles Dock
25 E. Bwy, Port Jefferson, LI, NY.
81 luxury waterfront rooms & suites, harborfront dining, entertainment. Cruises on LI Sound. Conference rooms. **75-Slip Transient Marina. 516-928-5200.**

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Spring mid-wk 4day/3 nites $79. Shelter Island, NY 11965. 516-749-2001.

Make
OUR SPA - YOUR SPA!
Enjoy unique spa experiences. Weight Loss, Stress Reduction, Pampering. Enjoy nature, workouts. Learn. Indulge. Dine. Nestled in upstate N.Y. mountains on 155 acres.
For Brochures: 1-800-NU-AGE-4-U
NEW AGE HEALTH SPA
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Free - Five Health Spa Recipes - Free
(self-addressed, stamped envelope)

RESORT
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Mexico's most exclusive and elegant resort
HOTEL TWIN DOLPHIN
HOTEL TWIN DOLPHIN
CABO SAN LUCAS
1625 W. Olympic Blvd., Suite 1005
Los Angeles, CA 90015 (213) 386-3940
(800) 421-8925 outside CA
Full American Plan $100 per person double occupancy

RESORT
Australia/New Zealand

Planning A Trip To Australia?
Experience the beauty of Planet Downs, a luxury resort located in the heart of the Australian outback. For further info and brochure, call Gail at **201-568-3808**

NEW YORK HOT

NEW YORK Magazine's SUMMER PLEASURES double issue covers the season's summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events -- certain to be a reference book all summer long.

NEW YORK's 1.6 million readers, with a median household income of $38,980, look forward to summer, and SUMMER PLEASURES.

ISSUE DATE: June 27-July 4
On Sale: June 20 Ad Close: June 14
Call 212-971-3155

Source: 1987 SMRB, ABC

RESORT
The Islands

Bahamas Vacation Hideaway

Valentine's Yacht Club & Inn. Tropical island resort on unspoiled Harbour Island, Bahamas. Charming guest accommodations, marina, Dive Center, restaurant, inside and outside bars, tennis, near beautiful beach. 5 minutes from North Eleuthera airport. Valentine's, Harbour Island, Box One D, Bahamas. (809) 333-2142, (809) 333-2080 or (305) 491-1010.

Valentine's
YACHT CLUB & INN

HOTEL
Florida

The Marquesa Hotel • Key West, Florida
Elegant 15RM hotel, historic area. Great loc. Pool, restaurant. Resv. **305-292-1919**

HOTEL
London

STANHILL COURT Country Hotel
Genuine Victorian Mansion, family-run. Rms $70 plus. Car rental. 45 mins central London, 12 min Gatwick Airport free bus. Bookings, info: **011 44 293 862166.**

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Worldwide

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Enjoy beach, pool, tennis. Take your choice of 3-6 bdrm villa or 1-4 bdrm apt by week or month. Best London, Paris and St. Martin villas & apts avail. All inspected by our staff. Air/ground trans arranged.
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OVERSEAS CONNECTION
Vacation Villas, Apts: Italy, Sardinia, France, Spain, Mallorca, Ibiza, Caribbean, Captiva, Switzerland, Rio. **212-769-1170.**

VILLA/CONDO/APTS
Florida

Deluxe Condo On FLA Space Coast—2BR, 2bth. Walk beach or sit balcony and watch waves roll in. 80 min to Disneyworld. $1500/mo. Alice 305-894-4821.

Unique Fla—N Captiva Is, 2BR townhses, On water, great beaches. 201-439-2512.

VILLA/CONDO/APTS
Europe

Ireland Sligo—Beaut Yeats County, mod 3BR, fplc, 1 1/2 ac, fully equip, golf. $175 wk. Car w/driver. Owner. 212-348-5981

Continued on next page.

TRAVEL

Continued from previous page.

VILLA/CONDO/APTS Europe

ITALY VILLAS & APTS
Avail all over Italy. American residing in Rome assists with the best selection. **201-226-3075 or (011396) 4746439 in Italy**

Nice—Affordable 1 & 2BR apts, wk/mo, furn, ideal fam/grps. Ownr 212-924-3222.

Paris Pied-a-Terre—Exquisite furn apts. Short/long-term. Owner 212-226-4576.

VILLA/CONDO/APTS Mexico

Acapulco—Lux villa, 5BR, 6 bth, pool, servants. Low rates. Ownr 212-684-3255.

Puerto Vallarta—Lux villa, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

Puerto Vallarta—Romantic hillside villas, sweeping views, beach & ocean. 2-3 BR, priv pools, staffed. Brochure 203-333-9281.

VILLA/CONDO/APTS The Islands

Bahamas Paradise Island—1 BR villa. 201-656-0505 am, 201-233-2704 pm.

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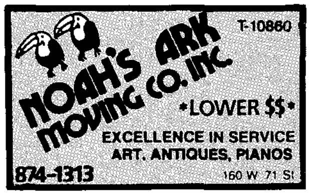
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Professional Shiatsu, Jacuzzi.

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The ultimate in elegance & relaxation. Hotel service available. **212-582-6272.**

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Continued from previous page.

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Floatation, manicure, pedicure.
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New York Magazine's Special Summer Entertaining Issue
Call Mike Fazio, Mads Buck or Ray Alvin at 212-971-3155
Classified advertising deadline Tuesday, May 3rd.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.**

NEW!
Address Your Response This Way:

Box
Number

New York Magazine,
P.O. Box 4600
New York, New York 10163

First Mate—For Northern NJ man, manufacturing company owner. A young 53, Jewish, smoker. 5'10" slim, bright, sensitive and good-looking. Seeking slim, very attractive (in personality as well as face and figure), NJ/NYC woman, 35-45, to enjoy cruising aboard a Hudson River-docked craft as well as land-bound pleasures. A brief note and certainly a photo/phone. NYM G528

Petite, Sensuous Beauty—Lovable, warm, vivacious and caring, young 35. Seeks Jewish man, 34-43, who's a successful, affectionate, sincere and romantic man, ready for commitment. Phone a must/photo appreciated. NYM B901

Carnegie And Jazz—Are among my favorites. Dynamic, handsome, self-made CEO, 30, 5'11", born and raised Manhattanite. Seeks extremely beautiful, intelligent Christian woman, 20-27, to complete the picture. I have directed so much energy to career that I have neglected the search for my soul mate. If you are comfortable at black ties and social business dinners - but would rather be at the beach - and are ready to enjoy the absolute best life can offer, then let me hear from you. Someone quite special deserves to be on my arm. Home phone/note/photo a must for reply. NYM B542

Successful Entrepreneur—With 'go for it' spirit, 32, 5'8", 160 lbs, charming, sincere, tough-minded, warm-hearted and good-looking. Seeks truly attractive, slim woman (nonsmoker), 23-33, with easy manner, sense of humor and kind heart, for NY fun, companionship and getting to know each other. Photo/note. NYM M605

Great Genes—Pretty MD, slim, 30, kind and loving. Seeks accomplished, intelligent, handsome Christian man. NYM M549

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Susan Wallace
President
People Resources

As president of People Resources, New York's most prominent private club for singles, I'm constantly surrounded by remarkable single people–our members. Like you, these are successful, motivated people who know better than to leave their social lives to chance. Instead, they've taken charge, using People Resources' proven, self-directed method to meet the people of their choice. You can take charge too.
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M-F 9-9, SAT 10-5, SUN 12-5
(718) 204-6266 • (516) 794-2740 • (914) 328-9761
(201) 585-0006 • (203) 852-9567

Renaissance Man—Multifaceted corporate president, Ivy grad, mid 50's, world traveler. Loves great architecture, cathedrals, museums - music, theater, ballet - Paris, Florence, Rome, Barcelona, Provence. Looking for extremely intelligent, intellectually challenging woman, 30-45. Bio/photo/phone. NYM M519.

Handsome, Very Successful—Divorced white NJ male, 49, seeks a special lady for fun, friendship and romance. She should be a very attractive, affectionate, sensuous woman, 30-50, who is ready, willing and able to devote the time and energy to a committed one-one relationship. Photo/phone a must. NYM B958.

You Found Me—Good-looking guy, 29, sophisticated, charming, well-educated, real estate entrepreneur. I especially enjoy movies, the ocean, art, sunsets and having city and country residences. Life is complete except for you. Photo. NYM U175

New Jersey Doctor—Tall, trim, athletic, good-looking. Seeks clever, unclouded, sharp-witted, serene, brainy, classy, sexy lady, 35-47. Photo/note/phone. NYM M520

Multimillionaire Gentleman—34, slim, 5'10", intelligent, attractive and athletic. My California business is sold; I am moving to NYC and seek a lady friend. Note/photo. NYM U183

NYC/Stamford Professional—I am a 40, athletically built, James Caan look-alike. You are either intelligent, warm and interested in a long-term commitment or you're shallow, neurotic and looking for something meaningless and superficial. My first choice is the former. Either way sense of humor a must. Phone/photo please. NYM B977

Executive Sweetheart Sought—By spirited, creative professional woman, 35, slim, with classic good looks, a sense of fun, an interest in the arts and sailing, a penchant for New England inns in autumn, and a smile that makes the CEO forget what he was going to say. The man I want is smart, passionate about life, and appreciative of a good sense of humor, a strong intellect, and an artistic sensibility. Also, 40-55, well-heeled, Wasp/c, and a nonsmoker. NYM U195

Sane, Skeptical Female—Who can't quite believe she's writing this ad, seeks sane, skeptical male who normally wouldn't respond to one. I'm 5'6", 32 and Jewish; you're 5'10" plus and 30-37; we're very good-looking, upbeat, athletic, successful professionals, interested in developing a solid relationship without feeling desperate about having one. If you ski, that's a bonus. Interested? Original note (no form letters)/phone/photo please. NYM B986

Serious, Silly—Tender professional with diverse interests. Seeking sincere, warm, lovely, bright woman with charm, 28-36. Note/phone/photo, please. NYM U201

First Lady Sought—By a very romantic, funny, truly handsome, GQ guy, corporate president, 37, millionaire, lots of fun, Jewish, very fit, 5'10" hunk, classy. Dreams of making an affectionate, beautifu *dream girl - 32 or less, sexy, nonsmoking* - the happiest lady in the world. Please send note, photo necessary. NYM M547

Am I Really Doing This?—Because of a certain adventurousness, the strong dislike for fix-ups and pick-up scenes and the everlasting belief that mutual loving is the greatest source of fulfillment, I am resorting to this somewhat tacky and impersonal way of communicating, hoping you too will relate and take a chance. Obligatory description: I am a successfu businessman/pop songwriter/producer/funnyman/epicurean, 30 (look 25), 5'10", some say irresistible, with dark hair, green eyes and a healthy, athletic build. Some of my passions include: my friends, Woody Allen, Elton John, sushi and chocolate, Letterman and cycling in the park. I am searching for a thoughtful, "together" and naturally beautiful Rachel Ward/Jessica Lange type, who loves to laugh, cuddle and make music, especially after a long hard day. Age unimportant. Please send letter and photo. I will reciprocate. Believe me, this experience is as weird for me as it is for you. NYM U204

Gourmet Cooking Mate—Gourmet cooking; mid-town-mid-town mensch; white hair; mature; warm; financially secure. Seeks slender, happy female/admirer o theater, ballet, cooking; nonsmoker/*nondrinker*. NYM M557

Unencumbered—Financially secure ex-Wall Street investor, Jewish, 49 and youthful, who can come and go as he wishes seeks intelligent, nonsmoking, slim lady 30-40, understatedly fashionable and extremely pretty, to share gracious life style, be it *Manhattan, Miami* or the Berkshires Reply requires photo. NYM U214

Beautiful, Refined—Divorced lady, 42, *has a 200-year-old home in affluent* CT suburb. Seeks that special man, 45-55, self confident, successful, who enjoys theater concerts, travel, tennis and appreciates a bright, sensuous woman with great sense of humor. Let's see if there's that magic when we meet. Bio/photo. NYM U217

Who Is She?—Gorgeous blond beauty seeks Jewish man, 27-35. You're extremely handsome, ultra-successful, quite charming and truly romantic. If you desire a serious relationship with a real lady you'll certainly appreciate me. NYM M587

Stop Here!—Successful, handsome exec (really!), 31, Jewish, seeks model to share a life of love, laughter, friendship. No game - I promise! Photo a must. NYM M567

Hit The Jackpot—Gamble on a chanc for romance with handsome, athletic humorous, 6'2", Jewish male exec, 35 Seeking a beauty inside and out, under 3 fit and fun to be with. Photo. NYM U19

ine Wine Only—42-year-old, hand-
ome, fit entrepreneur with style. Seeks
voman of inner and outer beauty.
onsmoker. Sexy in jeans or black gown.
lust love to travel, laugh and exercise.
ote/photo/phone. NYM M536

andsome Jewish MBA—27, male, en-
oys tennis, cycling and Chinese food.
eeks attractive Jewish female to share the
ummer and... Photo/phone. NYM M565

andsome Businessman—And classical
ianist, 32, seeks special female. I love
eading, working out, the beach and
aughing. Note/photo/phone. NYM M584

andsome Business Exec—41, caring,
own-to-earth, nonsmoking Jewish
entleman. Enjoys movies, theater, tennis
nd more. Seeking real lady to share the
uture. Looking forward to your note/
hone/photo. NYM M566

lond Female, 28—5'7", thin, athletic,
kes horseback riding, movies, dining.
ooking for male, 28-50, 5'9" and over, for
iendship and possible relationship.
hone/note, photo if possible. NYM M585

ecent Grownup—Seeks co-grownup to
ct grown-up with. Pretty, famous, normal
ewish comedy writer, 38, two-time Emmy
ward winner, good values, good legs,
eeks good guy to forget 60's with. Object:
bjects. Into appliances, pregnancy, mort-
ages and general difficulty. I won't men-
on Smokey Robinson if you won't. NYM
515

ovely Lady—Attractive, attentive,
oughtful, thought-provoking. Seeks tall,
ynamic gentleman, 55 plus. NYM B957

retty Writer—33, in shape (swim/bike).
eeks nonsmoking movie/book/theater
ver who owns/likes dogs. NYM U114

oulez-Vous?—Refined, charming, slim
nd attractive professional lady, 32, half
rench, with passion for good food, films,
Y culture, traveling and the sea. Down-
-earth, caring and love to laugh. Seeking
table, nonsmoking, Christian white male
rofessional, 32-40, with similar interests,
quick wit, warmth and compassion.
h la la! Photo/note/phone. NYM M545

nergetic, Fun-Loving, Slim—Pretty,
een-eyed blond professional, emotion-
ly and financially stable, ready to meet
ish, humorous, bright, educated, loving
an for all good things to happen. Note/
hoto please. NYM M528

abulous 50's—I'm one of them! 50,
hite, attractive, petite, 5' short, fun-
ving, outgoing lady, who enjoys danc-
g, tennis, boating, theater, music, travel
d sports. Seeking nonsmoker, intelli-
nt, caring, secure, romantic, honest
an with a sense of humor. Note/photo/
lephone. NYM U117

ccomplished Professional—Jewish
ale, 30, tall, handsome and sincere.
eks warm, intelligent and attractive
oman, 24-32, for lasting relationship. I'll
eat you the best. Note/phone/photo ap-
eciated. NYM U101

T Woman—Warm, vivacious, successful
auty, 38, with eclectic interests. Seeks
/Westchester male, 35-45, who wants
ore - of life. NYM B775

etty, Blue-Eyed Blond Professional—
ight, slim, vibrant, with varied interests,
, seeks intelligent, successful, energetic,
-loving male, 46-56, to share love, life,
ghter. Note/phone/photo. NYM U140

Dream Woman—29, 5'3", fit, savvy, very pretty, charming, classy, bright, funny, warm, adventurous, successful, adorable. Seeks top quality entrepreneur, successful, spontaneous, fun-loving, open, wonderful, Jewish, ticklish. Photo. NYM B863

Classy, Independent Woman—Late 40's, appreciates and would like to hear from a man who is creative, gracious, civilized, successful and nice, 45-60. NYM M529

Looking For One Special Man—Who is a warm, intelligent professional (30-50), interested in a committed relationship, hopefully leading to marriage and family. I'm a kind, classy, pretty, 5'8", slim physician, 37, interested in antiquing, movies, good times with friends. Love city living/country play. Note/phone. NYM B956

Pretty Blond Professional—Jewish, tall, good figure, great smile, warm. Enjoys music, theater, tennis, conversation. Seeks interesting professional man (45-58). I value intelligence, sensitivity, warmth, humor, vitality. Note/photo. NYM U133

Physician Of Independent Means—In late 40's. Entrepreneur and academic, keen on horses, NYC, travel and the arts. Wishes independent, younger lady to share mutually rewarding adventures. Bio/phone/photo required. NYM B959

Finance Specialist—Artist's representative, nonsmoker, 30 plus, separated, no dependents, Manhattan resident, distance runner, looks somewhat like Chevy Chase, equally irreverent. Seeks platonic lady friend for movies, galleries, restaurants, occasional social events. Photo a must for response. Reply: NYM U146

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM U152

Pretty Lady, 42—Wants Jewish man with quick wit, engaging laugh, mature values. Cherish me - I'll cherish you. Masters Of The Universe need not apply. Want lasting kindness, consideration and substance. Note/phone/photo. NYM B961

Japanese Beauty Sought—Attorney/entrepreneur, 41, with east side penthouse, diverse friends and varied interests - seeks Japanese woman to make it all complete. Photo/phone/note. NYM B896

Handsome, Bright Business Owner—Come fly with me to the best restaurants, beaches, theaters, sporting events etc. I'm 6'1", 43, slender, secure, spirited and sexy. Live in NJ but travel to NYC weekly. You should be a Christian lady, 30-40, nonsmoker, attractive, shapely, fun-loving, slightly old-fashioned and ready for a lasting relationship. Bio/photo a must. NYM H363.

Whatever Happened To—Joyce and Frank? Not-so-nice Jewish guy, 26 and aging fast. Seeks funny, sexy, outrageous(?), secure and sincere female counterpart for this partnership called life. I'm attractive (sometimes stunning, never cute), mildly intelligent, usually amusing, successful and never boring. Interested? Letter/photo/etc., to: NYM G524

Southern-Born Manhattanite—Lost the accent, kept the charm. Responsive to active, trim Jewish man, 37-50, ready to share love of outdoors, exotic travel, humor, Off-Broadway, art, dancing and each other. Phone/photo. NYM B950

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The truly beautiful woman who finds herself single does not go to singles bars. Nor, will you find her on singles weekends, but she is out there, and being the woman that she is, she would love to meet that special man.

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A Touch Of Class—Warm, handsome, creative Jewish banker, 34, 5'10", with a happy, romantic, upbeat view on life. I'm an Ivy grad, nonsmoker, and love art, museums, fine wine, travel, comedy, sports and more. Seek a cute and curvy, romantic Jewish lady, 23-32, with a warm heart and keen mind, for a lifetime of hugs and happiness. Photo/phone. NYM M517

Charming Jewish Male—Ivy, seeks beautiful woman, 22-32, who enjoys foreign films, a place in the sun, Paris in the spring. Photo helpful. NYM U174

Sassy, Classy, Sometimes Trashy—Nice Jewish girl, 30, cute, with heart of gold, in arts, seeks cool, bright guy. NYM M521

Wealth And Power—Highly successful courtroom lawyer, late 40's, with style, manners and good looks, seeks tall, sensuous, super-attractive lady, 20-30, for long-term romance. Photo/phone. NYM U176

Ask Donald Trump—I'm one blond who is bored with intimidating high-powered businessmen with brains and beauty over the conference tables of NY. Secretly, I long to sneak home to Westport to cook and cuddle with a sensitive soul, 40-55, who likes gourmet picnics in summer and the Sunday Times in winter in front of the fire. Can you handle a 5'6", 125 lbs, 100 percent alive lady with a sense of purpose and a loving heart? Bio/photo/phone please. Nonsmoker. NYM M518

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Beautiful, Slim European—Blond, professional and a mother, refined, warm, sexy, with traditional values. Seeks successful, slim male, 5'9" plus, 38-48, with heart, soul and spirit, for love. NYM K840

To The Successful Guy—40 plus, who deserves the best. I'm a pretty, vibrant parent, professional gal. NYM B948

Ain't Got You—Attractive, fun, goodhearted, professional Jewish female, 26. Seeks tall, athletic, good-looking Jewish professional (26-33), who is thoughtful, communicative, genuine and affectionate - to share beach, sunsets, Mets games, music, good conversation, friendship and the finer and simpler things in life. Note/photo/phone. NYM U177

Sophisticated Traveler—Tall, trim Jewish female with scintillating blue eyes, 34. Seeks refined, handsome, 5'10" plus male to explore the wonders of the world. Jewish identity and joie de vivre important. Note/photo/phone. NYM B949

Seeking Scandinavian Or British Gent—Age 30's-40's, living in NY area, for bright, attractive, affectionate Christian female, 34, with a radiant smile. I love animals, music, art, country inns and good conversation. If you are outgoing, handsome, sincere, with a sense of humor, a zest for life and a genuine concern for the world around you and are looking to share the wonders of love and life, write me. Photo/phone. NYM M522

Single White Christian Female—31, teacher, beautiful, long hair, petite, brunette, virtuous Catholic background and values, fantastic sense of humor. Looking for handsome professional with Christian values, who is interested in a serious relationship, age 31-38. No divorced. I'm one in a million. Photo. NYM M523

Good-Looking, Fit Attorney—33, 5'4", seeks pretty partner. NYM U178

Are You A Female With Red Hair?—I'm 33 and would love to meet you. I'm a real good guy with adventurous tastes and a great future. Picture please. NYM B953

Tall, Lovely, Gentle—Sincere, warm, educated, humorous, creative woman, 41. Seeks strong, stable, sensitive, caring, intelligent professional man. Must share love for nature, children, animals, old houses, walks down country lanes. Letter/photo, please. NYM M524

Searching For—Sincere, stunning, 21-28-year-old nonsmoker for companion and friend, trustworthy partner in life and love in that order. Me: very comfortable, balding, chubby, 55-year-old, nonsmoking gambler who frequents Atlantic City casinos weekly and who loves life and people. Photo/note and telephone number please. Right woman may be pleasantly surprised. NYM B955

Spontaneous, Handsome MD—29, seeking a vivacious, attractive young lady, 25-30, with a playful heart, yearning for excitement and adventure. Photo/phone/note. NYM M527

Classy Black Female—Early 40's, pretty and well proportioned, wishes to share her passion for travel and NYC living. I am seeking a handsome, successful, sincere companion for a lasting relationship. Note/photo/phone please. NYM B954

30, Cute, 5'6"—Black professional lady, 42-32-42, marriage-minded. Seeks sincere, cute male, 30's, any race. NYM M534

New To NY—Educated professional woman, 38, traditional, eclectic, spirited. Happy with 19th century literature - National Enquirer, first class flying - R train, classical - rock; couture clothing - 501 Levis. I'm 5'7", 135, attractive, warm, considerate and thoughtful. NYM B867

Lovely, Shapely Widow—Sensitive and sensuous, urban and suburban, funny and serious - seeks romantic, successful, tall, handsome man, 35-55, to sweep her off her feet. Photo, please. NYM U145

Bright, Attractive Brunette—5'8", Jewish female, people-oriented, professional, athletic. Loves the arts and NYC, Jewish-minded, enjoys intense conversations and light funny moments. Seeks same in man to 46. Bio/note. NYM U182

Bright, Loving—Athletic woman, public relations exec. Enjoys travel, music, dancing, theater and dining out. Seeking bright, attractive man. Photo. NYM B883

Successful, Athletic, Attractive—Corporate VP/division president, Ivy MBA, former Ivy college football player and distance runner, still extremely fit and active, 5'10", 150 lbs, blue eyes, blondish-brown hair, nice smile, 35, varied interests. Seeks adventure and romance with special woman. Especially attracted to Irish-American, classic looks and style, intelligence, slender, balance between career and personal life. Warmth and sense of humor important, age not. Photo/phone/note. NYM U186

Extra! Extra! Extra!—We interrupt these personals to bring you a Missing Person's Report! A lovable, Jewish, non-religious, very pretty, full-figured blond, was last seen in a social rut! She is believed to be looking for a bright, successful, active man, 45-60, with style, class and humor, to be her accomplice in sharing this wonderful world together. She is unarmed yet dangerously irresistible. Finding her will be your just reward. NYM M531

Very Attractive—Jewish brunette, 5'4", slim, 45, widow, vibrant, warm, caring, sincere, fun-loving. Seeking dynamic, successful, compassionate counterpart. Note/photo preferred. Phone. NYM B975

Down-To-Earth Dentist—32, Jewish, desires more than a date. Are you unpretentious, athletic, energetic and adventurous? My match is 25-32, ambitious, has initiative and a good sense of the commitment, genuine honesty and sensitivity that come from working at personal growth. If you're a nonsmoker and in great shape, let's enjoy getting away, sharing a zest for life, love of the great outdoors and an honest relationship into the future. Letter. Photo optional. NYM M533

Unsuccessful Encyclopedia Salesman—With a vile sense of humor, 6'2", 38, survives thanks to rent control, diners and a dummy car phone. Likes the great outdoors, 50's cars, 60's music and freshly cooked chicken soup. Needs, tall, good-looking lady who appreciates these qualities. Short note/phone. NYM B937

Your Journey's Over—You're about to meet someone who is 6' tall, divorced, no kids, a good-looking, young, curly-haired nonreligious but proud to be Jewish, very successful man, 40, who excels in tennis, riding, golf, caesar salads, and ragtime piano playing. It would be great if you're attractive, between the ages of 25-35, and like great restaurants. Please enclose a recent photo. NYM U189

Creative Man—Wants one nimble, loving woman, 45 up: for everything. NYM U185

English Female Artist—Of international standing, seeks man in his 50's, to share interesting life of art world and travel. London and Palm Beach residences. I have everything except good companion to share very active life. NYM G526

Black Female—Sincere, attractive, athletic, slim, 38, from out of state. You are male, 35-60. Let's bring the world together and be serious. Photo/phone. NYM B962

Strikingly Attractive—Stylish blond, blue-eyed, 45-year-old, contemporary Jewish woman, with respect for old-fashioned values. Seen by friends as warm, loving, loyal, caring, solid, stable, sociable, sensible and sensitive. Seeking relationship of trust, friendship and love with responsible, put-together, self-respecting man. Note/phone/photo. NYM U188

Easygoing Jewish Male, 28—5'8", successful with sense of humor, enjoys sports, the sun, romance and music. Seeks Jewish female, nonsmoker, 24-28, attractive, bright, warm, fun-loving, caring. Photo/note, please. NYM U192

I'm Here, You're There—Very attractive, slim brunette, 27, 5'4", Jewish, fashion business. Enjoy city living and all it has to offer - along with country weekends. We are intelligent, insightful, adventurous, sincere and possess sense of humor. You are an attractive, successful NYC male, 30-37, 5'8" plus. Note/phone. NYM B964

International Political Celebrity—Residing in Manhattan, involved in extraordinary, fascinating world campaign. Seeking Jewish, 40-45, outstanding beauty, sexy, gracious, medium height, high quality, cultured, with a sense of humor and capacity of deep love and loyalty. I am offering a world of beautiful things. Recent photo, please. NYM U190

Package Deal—Offbeat, independent, joyful, honest, pretty, passionate mom, early 40's - and great daughter. Seeks friend (father too or not) with same qualities. Photo/note please. NYM B963

I Want To Pamper You—With my body, mind and soul. Beautiful, sensual, petite, educated Jewish woman, 40's, wants to fall in love one last time. NYM U197

Just The Facts—I'm an extremely attractive, very special NY woman, slim, brown-eyed brunette in my own business, 55, 5'6", intelligent, good sense of humor, sensitive listener. I love music, theater, ballet, travel, having fun and great conversation with successful, quality Jewish man, 55-65. Note/phone. NYM U191

I'm Looking—For a female tennis player whose level is advanced intermediate or stronger. Will travel to all areas. I'm a 46-year-old male, nice to be with. Looking for female companion. NYM B965

Loving, Earthy, Slender Woman—Of substance, 50's, who can keep the music playing. Seeks flexible, reserved male who laughs, loves deeply, yearns to put his feet up. Pipe and slippers await. NYM B967

Help!—I need somebody. Help! Not just anybody. Israeli, single Jewish male, 38, 5'9", 26 years in USA, good-looking, sensitive with sense of humor. Seeks single Jewish female, 28-39, slim, attractive, warm and caring. Are you out there? Phone/photo. NYM B968

Some Objectivity Please—I seek one truly beautiful lady to form an exceptional couple - who turns heads continually. I am, however, convinced that the concept of true beauty is unfamiliar to most. Thus, I will be clear on my purpose. Even by unbiased standards, I am a very, very handsome, 40-year-old president of an international consultancy - 5'11", blue eyes, dark hair, athletic build. An unerring instinct for first class living and widely diversified interests will take me to KY in May, London in June, Kona in August (as in Derby, Wimbledon, Marlin). I wish to summer (fall, winter) in the company of one stylish lady (27-37 perhaps) with terrific looks and shining ways. Photo and I'll reciprocate, none and I'll likely pass. Strongly prefer nonsmoking Christian. Thank you. NYM B969

Elegant Westchester Professional—European-born, 51. Has taken some of the lesser trodden paths. Is calm, poetic, adventurous and enjoys hiking, current events and the arts. Seeks an eclectic, intelligent, 50ish man who has soul and a hint of fun. Note/photo. NYM B980

French Import—Jewish female, 34, European-born, cute, intelligent, with zest for life. Seeks professional Jewish male, 35-45, with taste for tennis, concerts, travel and fine dining, for serious relationship. If you're caring and good-tempered, I'm ready to listen and love. Photo. NYM B979

Sexy, 10 Plus Lady—Seeks fit, witty Jewish man, 40-50, for chemistry. NYM U193

Joyous Commitment—Pretty, warm, fun, smart lady, 43, seeks one intelligent, refined, successful, vital man. NYM B971

Gay Female, 28—Pretty, feminine, charismatic professional of emotional depth. Seeks tender, caring, intelligent partner. NYM T361

Tough Investment Banker By Day—Warm and wonderful woman by night, 35, trim, jogger, skier, sailor, sun goddess. Seeks very fit and fearless man who enjoys the finer things. Photo please. NYM B972

Cookbook Author—Also widely published musical theater critic and travel writer (Goa, Jacmel, Xian, Northern Lapland). Petite, attractive, blue-eyed blond. Female, 30's. MBA. Passions: plants, walking tours, dining out (greasy spoon to grand). Especially Chinatown. Seeks witty man: gourmet/gourmand, theater aficionado or other mutual interests. NYM B976

Wanted: Real Cute Jewish Guy—30's, by a real cute, very successful, spirited, bright, fun, easygoing, athletic Jewish girl, 35, to hang out with for the rest of our lives. NYM M542

Casablanca Remake—Casting male lead. Must be pleasant-looking, good-humored, 35-45, no-nonsense NYC professional. I'm striking, slim starlet, 32. Happy ending/Jewish wedding. NYM B978

Soft And Sweet Yet Savvy—Warm, humorous, attractive Jewish woman, public relations writer. Seeks man of wit, wisdom, 35 plus, to share, care. NYM M538

Professional Man—55, fit, healthy and nonsmoker, would like to meet attractive, down-to-earth woman. Photo. NYM U196

Widow, Attractive Professional—Spirited, affectionate, optimistic and sane. Lover of arts, music, dance/travel, NY/LI. Seeks male nonsmoker to 65. NYM M539

Semi-Retired Physician—53, bright, attractive, trim, 5'7". Sincerely seeks to share years of joy in new life with secure Jewish widow or divorcee of like presence. Exchange letter/photo for openers. NYM B981

Bachelor, Manager, Jewish—Healthy, 36, 5'11". Seeks compatible female for relationship with spark. NYM U198

Well-Born—Witty, European background and, of course, beautiful (40). Only high class man of substance and character need apply. Photo/bio a must. NYM U199

Warm, Witty, Winsome—Child psychologist, 40's, a mentally, physically fit Claire Huxtable. Seeks 6' up, elegant, intelligent, decent gentleman. Race unimportant. Photo. POB 1223, Riverdale, NY 10471

Slim, Attractive, Single White Female—Mid 40's, interested in meeting intelligent, professional, single white male in the NJ area, who likes people and enjoys life. NYM M540

Soft, Feminine And—Smart, sandy-haired, slim, Jewish professional woman, 35, well-traveled, brimming with compassion and humor. Seeks sensitive, huggable man, 33-43, with a fine mind, for a long walk. NYM U200

For The Woman—Who has been reading hese ads but has yet to answer one, who has difficulty finding men who can match her qualities - a chance to meet your ounterpart. I am successful in business, a igh level athlete, an Ivy League grad with high IQ and an active sense of humor. I m tall, lean and marginally handsome. I ave a broad range of interests, and tend o be good at whatever I do. But I have not et met a woman with similar qualities nd the chances of just running into her re remote. Therefore, this ad. I'm looking or a woman of extremely high intellience and capability - athletic, slender, nusually attractive and in her 30's. My tandards are high and rigorous. If yours re also, please send me a biography and photo. I'll reciprocate. NYM B982

ou Are:—Divorced Jewish father, 45-50, ood sense of humor, warm, open, nancially stable and reasonably attract- e. I am: all this and more, just waiting nd hoping to hear from you. NYM B983

eographically Is The Only Way—I'm r out. I'm 48, two grown children, Jewish uite traditional) and professional. I'd ke to meet a man whose life bespeaks ourage, determination, concern for hers and passion for whatever is import- nt. NYM M541

linary Entrepreneur—Fun-loving and etty (52) seeks a gentleman with that ecial ingredient, 45-60. Please send bio/ hone/photo. NYM B984

im Blond Beauty—43 years young, ants younger man, 34-39. NYM M543

esistible—5'7", very pretty, slim, warm d bright too. Jewish professional female, d 30's, seeks successful, marriage- nded man, 34-45. Photo. NYM M544

Everything There Is A Season—ngle Jewish male, 32, 6', bald and arded. Enjoyed the season of his bach- rhood. Looks forward to the season of e and commitment with down-to-earth, ractive Jewish female, 25-33. Note/ oto/phone. NYM M546

Handsome, Athletic, Professional—Single white male, 31, 5'10", 175 lbs. Loves sports, travel, music. Seeks pretty, intelligent female, for old-fashioned relationship. Photo appreciated. NYM M597

Gay Woman—Seeks feminine, sophisticated, age 35-50, equally financially secure, Jewish or Italian preferred. Non-teaching, non-athletic background a plus. Phone/note/photo a must. NYM M600

Last Empress—Petite, 30's, seeks cultured, single, white professional with warm heart and humor to enjoy movies, music, tennis, and golf together in spring and thereafter. NYM M602

Handsome Gent—50, 6', 170, with small upper east side building and waterfront retreat, wishes to meet striking, shapely, athletic, together, successful lady with a touch of class. NYM B988

Handsome Italian Artist—30's, seeks beautiful lady, 25-35. Photo. NYM M548

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM M552

You Are—Tall, 35-45, secure, fun-loving, bright, at home in jeans and gowns, enjoy world travel. I'm active, gentle, sophisticated, tall, sensitive - a man who is as much at home at the ballet, cocktails with the mayor, disco dancing or just flying a kite. I seek someone who wants to share the best that life has to offer. Note/phone/ photo, please. NYM U202

Creative, Clever, Caring—Fit/trim, good-looking man. Down-to-earth Jewish professional, 5'9", 29. Spontaneous sense of humor, commitment-oriented. Enjoys music, art, outdoors, dancing, movies. Seeks lively, loving, intelligent, pretty woman. Note, photo helpful. NYM M553

Incredible! You And I Are Terrific—Educated, cultured, attractive, stimulating. I know we're busy with friends, family, work, play. But I reach for you - the 44-55 man with the warm, mischievous eyes, contagious smile, unquenchable mind, joyful spirit and realize we haven't met...yet. Let's. NYM U203

Attractive Widow—Mid 50's, warm, affectionate, secure, European background. Seeks mensch with high moral principles and traditional values, 60-65. NYM B992

Smart, Witty, Charming—And very pretty woman, seeking successful man, 30-40, for relationship/marriage/family. Photo/note/phone. NYM M554

Bright, Energetic, Handsome—33-year-old Jewish male, 5'9", likes sports, travelling and dining out. Seeks compatible relationship. Photo optional. NYM M561

Pretty, Shapely Brunette—Wants to take you for a ride - in my convertible. I'm a head-turner, in the fashion industry, with flair, style, beauty and brains. You're playful, adventurous, very handsome, successful, confident, 35-48, looking for a ride to a sincere relationship. Photo. NYM B993

Rhett, They've Announced Our Sequel—This very pretty, bright, warm, loving, witty, sophisticated, complex, attractive 39ish brunette has been thinking about tomorrow. You are interesting, perceptive, successful, sophisticated, loving, warm, 50ish-60ish and have shaved your moustache. I do really give a damn that the script reads that this time it's for keeps. Love, Scarlett. NYM U211

Sensuous, Creative Romantic—By day, I am the vice president of a nationally-known company that demands all of my attention. At night, I like to shed my corporate skins, slip into something sensuous and enjoy the evening. This very attractive, 38-year-old blond Manhattanite, slender yet curvaceous, with interests that range from poetry to Plato, city living to country retreats, seeks an earthy yet sophisticated man, 42 plus, successful, not afraid of adventure or commitment. Photo/note/ phone. NYM U207

Ayn Rand Enthusiast—Overachieving male, handsome, successful, passionate about work, play. Seeking a classy, career-directed female, 20's-30's, with brains and beauty. Photo a plus. NYM B995

Psychotherapist, Tall, Sensitive—54, home in New England, seeks pretty, sensitive woman, 30's-40's. Photo. NYM U210

Down-To-Earth Yet Romantic—Very attractive woman, 49, active, healthy, spirited and easy to be with. I love NYC, Woody Allen, French films, classical music, reading and sharing all good things with a best friend and lover. NYM B998

Beautiful Lady, Outside And Within—Slender, sensuous, elegant blond, blue eyes, 45, Jewish. Looking for best friend - bell-ringing relationship with successful, intelligent, charismatic man of sophistication and warmth, 44-58. My profession affords me leisure time to enjoy sailing, the arts, spectator sports (Giants season tickets), home cooking, tennis and skiing. Perhaps I have the attention of the man who is ready for his greatest love of all. Photo/bio/phone. NYM B996

Mr. Nice Guy—Teacher, 50, seeks slim shayna maidel. Photo/age. NYM U209

Beautiful Publishing Exec—Feminine, 34, an exciting combination of brains, emotion, humor, determination and beauty, a good eye and sharp nose for the poignant, ironic, unique and True. Seeks friendship and soaring passion with a strong, proud, very successful man, 35-47. Photo/note. NYM M559

Finally A Breathtaking Woman—I'm told. True ex-Calvin Klein model, blond, blue-eyes, Irish-Swedish, 37, divorced, teen-ager, very feminine. Loves life, lives in city and Long Island, ready to relocate for drop-dead, successful man who has everything except a woman who adores him and has been around the block. Photo, absolute must. NYM K842

Incredibly Gorgeous Sexy Guy—32, successful Jewish entrepreneur loves all of life's finest pleasures, seeks beautiful, sexy, thin goddess who's not too busy for the next 50 years. Photo/phone. NYM M560

Feminine, Attractive—Warm, down-to-earth professional, 50, 5'8", slim, Israeli background. Seeks a serious man with a love for life, who values friendship, love, respect and commitment. NYM M562

Unusual Lady Wanted—Are you attractive and sensitive, but not afraid to show your aggressive side? Romantic New Yorker, 39, seeking a woman, preferably very tall, who knows how to get the very best from a man. NYM M563

Beautiful—Upbeat Jewish widow, 62. Financially secure, unusually active, witty, cultured. Seeks man to share the summer and... NYM M564

Simply One Of The Finest—Male artist/ designer, 46, emotionally mature, very accomplished, appealing, supportive, open. Seeking marriage and children with intellectually sophisticated, intuitive, 30-38, fit female. No smokers. NYM M570

Pretty, Loving, Successful—Woman with positive outlook on life. Seeks caring, emotionally mature male counterpart, 50-63, with a good sense of humor and an enthusiasm for life's pleasures. Note/ phone/photo. NYM M571

Attractive, Successful—Mother of two, Jewish, 43, slim, 5'5", dark hair. Note/ photo requested. NYM U212

Zone?—I am a lawyer, good-looking, 36, 5'7", offbeat in attitude, conservative in lifestyle. If you are an 80's woman haunted by a late 60's spirit, non-religious, not yet a mother, with a face that is incessantly and unreasonably pretty, then yes, you are zoned. Photo please/bio. NYM M576

Still Looking—For 60ish Jewish man, 5'8" or more: someone to talk to and face the future with a mature, attractive widow with a good sense of humor. NYM M579

Charismatic—Caring, handsome PhD. Looking for special, warm woman in her 40's. Photo desired. NYM M578

Great Green Eyes—Blond with sense of humor, Jewish female, 26, 5'6", attractive, down-to-earth. Seeks tall, caring professional male, 28-35, for fun, dining, dancing and communicating. NYM M580

Good Times Are Here—If you want to meet Westchester professional, single, white Jewish male, 30's, handsome, personable, physically and mentally in tune and ready for an easygoing relationship with attractive and caring woman, 20-50 years young. (An equal opportunity man). Photo/note helpful. NYM M581

Professional Woman—With joie de vivre, beauty and charm. Seeks man, 54-64, with warmth, intellect and professional success, to share life with. NYM M583

Pretty Blue-Eyed Blond Accountant—44, 5'6", curvaceous, seeks a warm, loving, sophisticated, well-educated professional or businessman. NYM M586

Alluring, Adventurous Female—Professional, dark hair, azure-green eyes, calling to the bold, sensuous man of Manhattan. Are you out there? Photo/ phone/note. NYM M582

ANNOUNCEMENT

Are You Single, Male Or Female?——— 45-58, interested in meeting peers? Group forming. No fee. NYM M591

Danny F.—I hope to see you again, Gabrielle.

Elaine—Please get in touch with Lenny. We met at club El Morocco on April 12/88. But we got separated when you started to cough. NYM M603

Pleasant Learning—Canadian businessman in NYC frequently. Wishes to teach French and learn German or Dutch, with well-educated lady of 30-40. Sense of humor, likes travel, biking, museums, dining, walks. Free and not longing to handcuff anybody. Ecrivez-moi. NYM K841

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 619

BY MARY ANN MADDEN

Willem Peek—scholar, oenophile, balloonist, amateur juggler, and, as fate decreed, my father's youngest brother. The fact that my uncle's name is known in every civilized country can be ascribed to his fame as a nonpareil star of motion pictures. But for those who have sullied his reputation and his image with cheaply wrought and grotesque caricatures: ashtrays, tissue holders, mugs, flashlight cases, tea cozies (and a poster which may best be described as louche)—to these commercial carrion-eaters I say: The battle is joined. My purpose holds to keep straight the record. To protect the rights of the dead as well as those who survive. I set down my recollections of Willem Peek as I remember him. In my own simple words.

Above, the first paragraph of A Memoir. Competitors are invited to provide the opening sentences of such a work. (Not more than 150 words, please.)

Results of Competition 616, in which you were asked for sequels.

Report: I loved these. Old and new. Some of the old and some of the duplicated: Also Ran. The Postgraduate. The Recall of the Wild. Giving Up on Godot. Kittens. The New, Improved Testament. Afterbirth of a Nation. II, Claudius. Rabbit Rerun. Even More Stately Mansions. Never Say Never Again, Again. The Return of the Screw. Bob & Ted, Carol & Alice. Replay Misty for Me. All This and Heaven Too, II. Seven Brides for Six Brothers. # M for Murder. Repaint Your Wagon. Jonathan Livingston Sequel. The Repeter Principle. A Star Is Born Again. ET C. Grandchildren of the Damned. Less Misérables. You will like these too. And if not, not.

First Prizes of two-year subscriptions to "New York" to:

I FORGET WHY THE CAGED BIRD SINGS
Jeff Tenzer, N.Y.C.

CUT MORE BLUE VELVET
Susanna Scott, Solon, Ohio

RETURN OF THE LETTER
Darcie Malkin, Basking Ridge, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

NOW GO STAND BY SOMEBODY ELSE
Lester Krumholz, Hyde Park, Mass.

THE DUPLICATE BRIDGE OVER THE RIVER KWAI
Elson M. Blunt III, Sparta, N.J.

M & M
Philip Wolcoff, Flushing, N.Y.

LES MISÉRABLES—HAPPY AT LAST
Harold C. Bertrand, Quincy, Mass.

And Honorable Mention to:

THE NEW BOOK OF LAUGHTER AND FORGETTING
Edith Ehrlich, N.Y.C.

NEW YORK, NEW YORK 10017-5998
Cindy Strite, Washington, D.C.

NOW BRING ME THE NECK OF ALFREDO GARCIA
Roy E. Nemerson, N.Y.C.

THE REDRESSER
John Mueller, Arlington, Va.

EDISON, THE GHOST
Anna Lambiase, Brooklyn

MADAME XI
John R. Orlandello, Macomb, Ill.;
Jimmy Doherty, Fall River, Mass.

SECOND COUSIN, COUSINE
Michael Brickey,
McConnellsville, N.Y.

SEQUUS
Brian Bracey, Burke, Va.

THE ANGRY MOB DEMONSTRATION DUE TO A TOLL INCREASE ON THE BRIDGE OVER THE RIVER KWAI
Miles Klein, E. Brunswick, N.J.

JESUS CHRIST, PRODUCER-DIRECTOR
Lucy Porter, Madison, N.J.

MAMA, I DON'T WANT TO SING ANYMORE
Seth Davis, N.Y.C.

THE HOUSE OF THE SEVEN GABLES GETS ALUMINUM SIDING
Rhea Malinofsky, Hollis Hills, N.Y.

NOBLER HOUSE
Louise Jones, San Angelo, Tex.

HAMLET II: THE SURVIVORS
Sharon Martin, St. Petersburg, Fla.

DEBBIE DOES THE OUTLYING SUBURBS
J. I. McCrum, Paterson, N.J.

THE SECRET OF THE SUCCESS OF "THE SECRET OF MY SUCCESS"
Sheila B. Blume, M.D., Sayville, N.Y.

THE RETURN OF HUMBOLDT'S GIFT
Edward Curtin, N.Y.C.
sp. ment.: Jeremy M. Parker, Brooklyn

THE BOBBSEY TWINS IN CENTURY VILLAGE
Ethel Rand, Cranbury, N.

BE AN ANGEL AND GO HOME NOW
L. Komishane, Elizabeth, N.

A REVIEW FROM THE BRIDGE
Doris Bergman, N.Y.

THE MAN WHO MISTOOK HIS WIFE FOR TH
CAT IN THE HAT
Ben Krumholz, Hyde Park, Mas

THE HOLY POSTSCRIPTURES
Herb Martinson, Wheaton, M

A PARTING SHOT IN THE DARK
Tracy Tutt, Duncanville, Te

BURN THIS, TOO
Edward Blythe, Island Park, N.

REWRITTEN ON THE WIND
Heidi Mueller, Arlington, V

SHE'S GOTTA HAVE IT INSURED
Steven Brinberg, N.Y.

RUPERT I: THE WORK-RELEASE KING O
ZENDA
Matthew McCaddin, Summit, N.

REDOUBLE INDEMNITY
Allison Staff, Plymouth, Mas

THE IRS RECOUNT OF THE COUNT OF MONT
CRISTO
Marianne Baer, St. Louis, M

NEVER CRY FOX, EITHER
Terry Harden, McConnellsville, N.

DR. JEKYLL, P.A., AND MR. HYDE
B. Paulshock, M.D., Wilmington, D

MORNING'S AT 7:15
Alan Weinhouse, N.Y.

ROMEO AND JULIET II: THE ANTIDOTE
Roger D. Kellerman, Albany, N.

HARVEY TAKES A WIFE
Allyn Freeman, N.Y.

THIS SON OF A GUN FOR HIRE
Ellen Burr, Truro, Ma
sp. ment.: J. E. Gordon, N.Y.
Oscar Weigle, Whitestone, N.

6 RMS DÉJÀ VU
D. E. Thompson, Wichita, Ka
sp. ment.: Edmund Conti, Summit, N

RICHARD III: BACK IN THE SADDLE AGAIN
Jay M. Tischenkel, Miami, F

THE SECOND WINDS OF WAR
Linda Giordano, Florence, A

OPHELIA'S STORY
Paula Doherty, Fall River, Ma

THE JEDI WERE WONDERING IF ANYONE CA
ACROSS A SCARF ONE OF THEM THINKS MIG
HAVE FALLEN ON THE FLOOR UNDER THE SE
OND TO LAST BOOTH ON THE RIGHT
Margaret H. Niles, Chapel Hill, N.

P. S. YOUR CAT IS STILL DEAD
Douglas Braverman, Southfield, Mi

ANYTHING WENT
Mrs. Henry Morgan, N.Y

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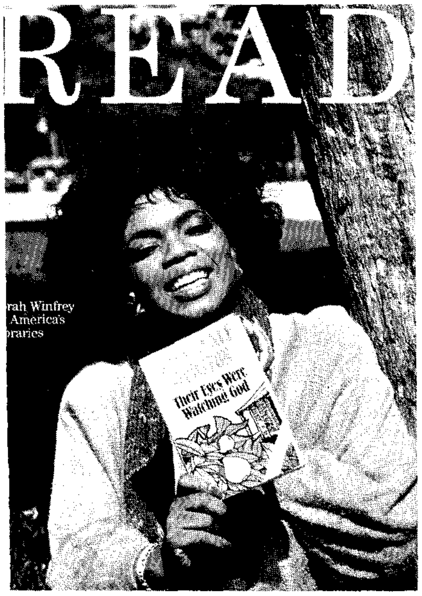

THE SECOND COMING OF AGE IN SAMOA
Dale Dobbs, Norcross, Ga.

JUDE THE CELEBRITY CHEF
Kathrin King Segal, N.Y.C.

THE CLASSIC COCA-COLA KID
Candy Zakrzewski, Teterboro, N.J.

SABU THE ELEPHANT MAN
Jan Leary, Chicago, Ill.

NEW MOONSTRUCK
Toni Feeback, Morrisville, Pa.

GEORGE BERNARD SHAW'S MAN AND SUPERMAN II
Cheryl Brickey, Pasadena, Calif.

RESTAGECOACH
Paul Giordano, Florence, Ala.

SWANN'S SONG
Rachel Gottlieb, McLean, Va.

SECOND FIDDLER ON THE ROOF
Gary Tutt, Duncanville, Tex.

THE U.S RECONSTITUTION
Daniel Rosen, Mt. Vernon, N.Y.

IT'S A WONDERFUL AFTERLIFE
Sylvia Grossman, East Meadow, N.Y.

THE JOY OF EATING THE COOKING
Edie Ellenbogen, North Merrick, N.Y.

I AM A CAMCORDER
Thomas E. Louis, Dobbs Ferry, N.Y.;
Paul Botts, Rio de Janeiro, Brazil

MEDEA GOES TO RIO
Richard Helfer, N.Y.C.

RERUNNING BRAVE
Maria Dobbs, Norcross, Ga.

THE ALL QUIET ON THE WESTERN FRONT REUNION
Gerald Berkowitz, DeKalb, Ill.
sp. ment.: Carola Spurlock, Hawks, Mich.

THE NEW OLD CURIOSITY SHOP
Margaret D. Dale, Longmeadow, Mass.

BI-CENTENNIAL
Frank Priest, Wichita, Kan.

I REMEMBER I REMEMBER MAMA
George Gerson, Westfield, N.J.

ARMAGEDDON AGAIN
Dave Greenwald, Dix Hills, N.Y.

THE MILK TRAIN STILL DOESN'T STOP HERE
Jeff Hurwitz, N.Y.C.

I'M O.K.—YOU'VE CHANGED
Stanley Babich, Orangeburg, N.Y.

KRAKATOA, WEST OF JAVA
Robert Bosnak, Baden, Pa.

EX-TERMINATOR
Benjamin Kalm, Salt Lake City, Utah

SECOND GUESS WHO'S COMING TO DINNER
Mary Beth Protomastro, N.Y.C.

THE TIBETAN POP-UP BOOK OF THE DEAD
Cathy Herskovitz, Satellite Beach, Fla.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 619, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by May 6. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 30 issue. Out-of-town postmarks are given three days' grace. ■

There can be only one original.

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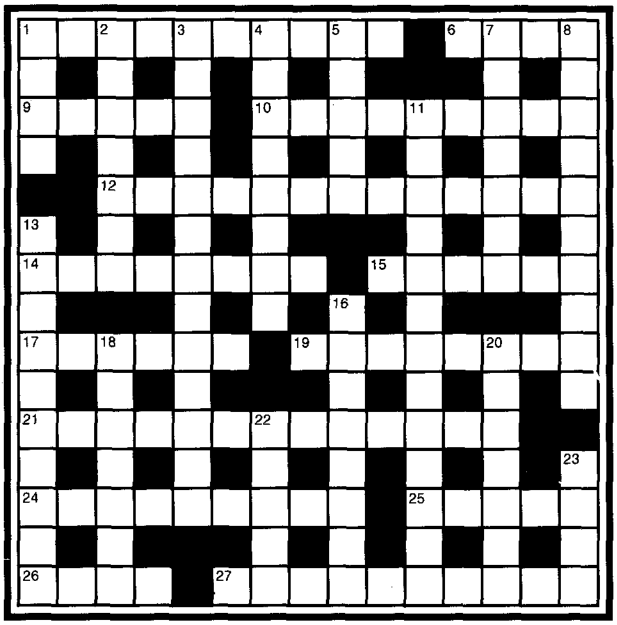
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 But will he be a reliable one if this is what the player gives to his part? (10)
6 Mark backs the right bills. (4)
9 Liqueur that turns gold. (5)
10 Parking inside group long to find access to vessel. (9)
12 Pocket animals sneakily? That's just what they might do. (13)
14 Blind, like Shylock? (8)
15 A monster that's very strange in one way and another. (6)
17 Enough at one time to achieve fame in the navy. (6)
19 Flies apt to swarm to such scruffy public buildings? (4-4)
21 Tore spectator to pieces so lands in custody. (13)
24 Team that won't be competing for the Wightman cup, by the sound of it. (3, 6)
25 Cross that is holding sailor back. (5)
26 Stop topless freedom from restraint. (4)
27 To pull out could be shattering. (10)



DOWN

1 A girl going without money but forearmed with this. (4)
2 No need apparently for more towelling. (3, 4)
3 Takes a turn for the better. (8, 5)
4 Hard to get a note from him! (8)
5 Material for study I'm pursuing. (5)
7 Men with guns in African country point at game. (7)
8 In Sark she's turning to debauchery. (10)
11 Once the cheapest form of transport? (5-8)
13 Very lights in key position—all spots visible. (5, 5)
16 She takes religious instruction in a group at midday. (8)
18 Abundance of food coming from the North. (7)
20 Just a second—this is urgent. (7)
22 In being diplomatic, I'll be silent. (5)
23 Churchman—one in retreat. (4)

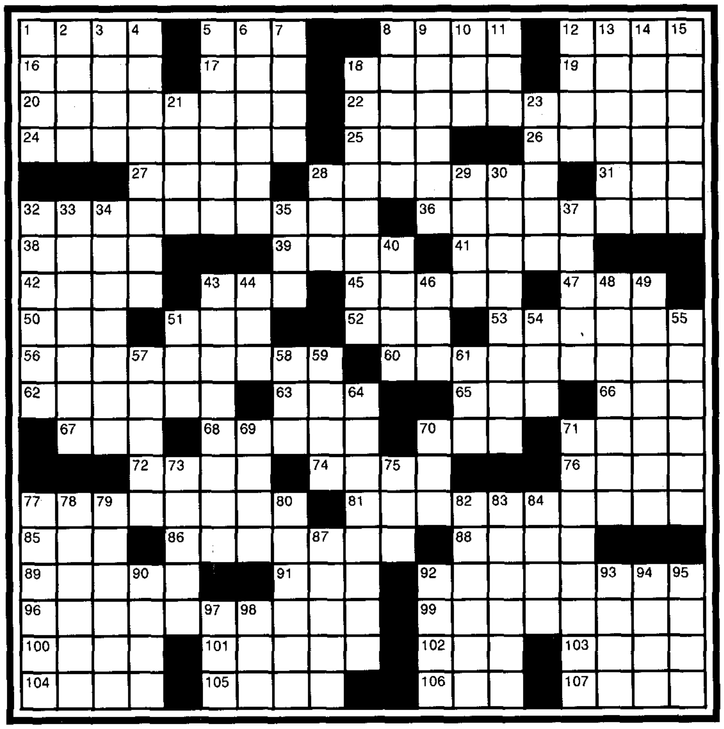
'ROUND ROBIN': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

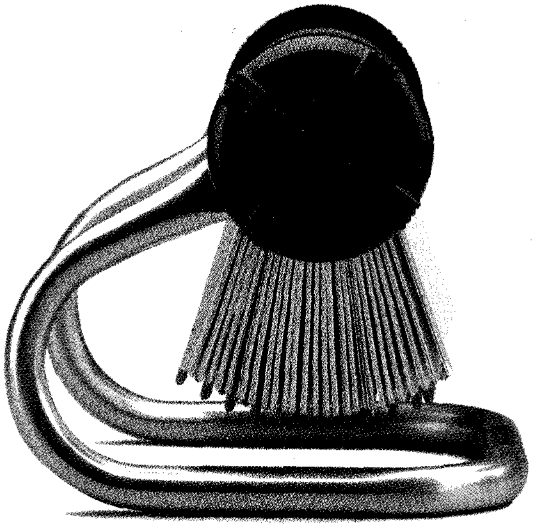
1 Gives it the gas
5 Next to Nor.
8 White House monograms, once
12 Author Sholem
16 The cheaper spread
17 Altar constellation
18 Sculpted gem
19 Start of some Commandments
20 Round I: Fruit tart
22 Round II: Surmounting
24 Citizen of Tirana
25 Gaelic sea god
26 Art category
27 Dye
28 "Did you ever see ——?"
31 Former chess champion
32 Round III: Viet vet film, 1978
36 Round IV: Domestic one
38 Island off Ireland
39 Basics
41 "—— daisy!"
42 Rio girl, in a song
43 Fictional Ben
45 Do baton tricks
47 Use a gavel
50 All —— day's work
51 Filial relative
52 Saint, in Brazil
53 Lincoln Center attractions
56 Round V: Personal protector
60 Round VI: Safety device
62 Skedaddles
63 Partner of abet
65 Film follow-up: abbr.
66 Daughter of Cadmus
67 Fort near Monterey
68 Instruction on a Wonderland cake
70 No gentleman
71 "Cómo —— usted?"
72 Newts
74 Apiece
76 Outward image
77 Round VII: Surface carrier
81 Round VIII: Highway markets
85 King of Bashan, et al.
86 Pacify
88 Bit attachment
89 City west of Zurich
91 Nickname for Yale
92 Car-buyers' interests
96 Round IX: Supervises closely
99 Round X: Upset the boat
100 In that case
101 Between Tinker and Chance
102 Slang for a sleuth
103 Pollster Roper
104 Bargain-hunter's delight
105 Golfer's transport
106 Alley-cat's gleaning
107 Concrete block

DOWN

1 Vatican tribunal
2 Hebrew month
3 Action word
4 Short piano piece
5 Conserving
6 Yule door decoration
7 Be a breadwinner
8 —— heart (show mercy)
9 Evil agency that stalked James Bond
10 Three times, in prescriptions
11 The 400: abbr.
12 "Don't Throw Bouquets ——"
13 Religion of Japan
14 Creator of Lord Jim
15 In a big way
18 Gathers as a hobby
21 Getting —— years
23 Architectural curves
28 Top-ranking dipl.
29 Off-key
30 Beseeched
32 Antilles Indians
33 River of Venezuela
34 Corrida bigwig
35 Dory implement
37 Less furnished
40 Drapery feature
43 Chimney's place
44 "Faerie Queene" heroine
46 Debt acknowledgment
48 "—— in the Sun," 1959 play
49 Did brushwork
51 Beatles' Pepper
54 On the double!
55 "McSorley's Bar" artist, and family
57 Sing like a Tyrolean
58 Double-crosser
59 Exchange for two nickels
61 Middle of a simile
64 Letter opening
69 Same as 54-Down
70 Dance-name syllable
71 Issues (from a source)
73 Imposter
75 Cedar Rapids college
77 Pot and rib
78 One of the Christies
79 Sabra's land
80 Danny of a Kipling poem
82 Licensed motorist
83 Choose
84 Layer
87 Wide-awake
90 Henry's second and fourth
92 Lorre role
93 Erne's acquaintance
94 Columnist Bombeck
95 Uppity person
97 Wine designation
98 Eggs



Solutions to last week's puzzles appear on page 13



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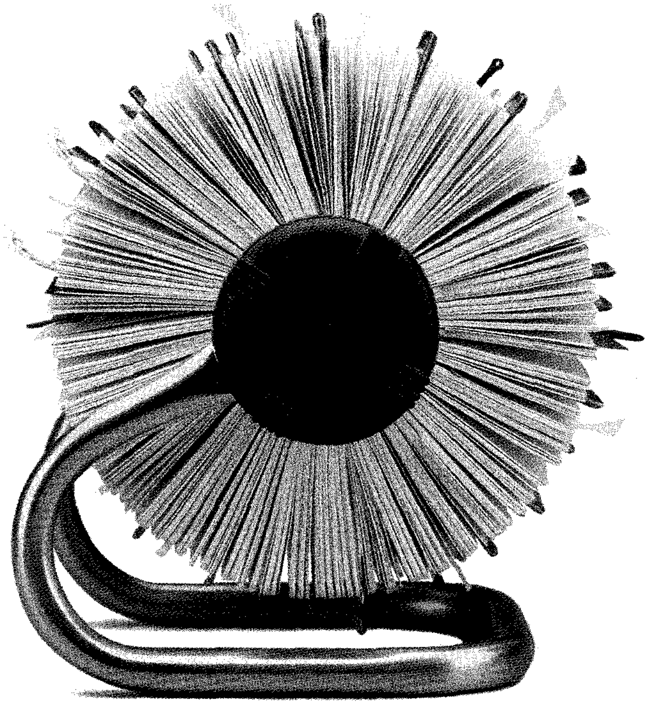

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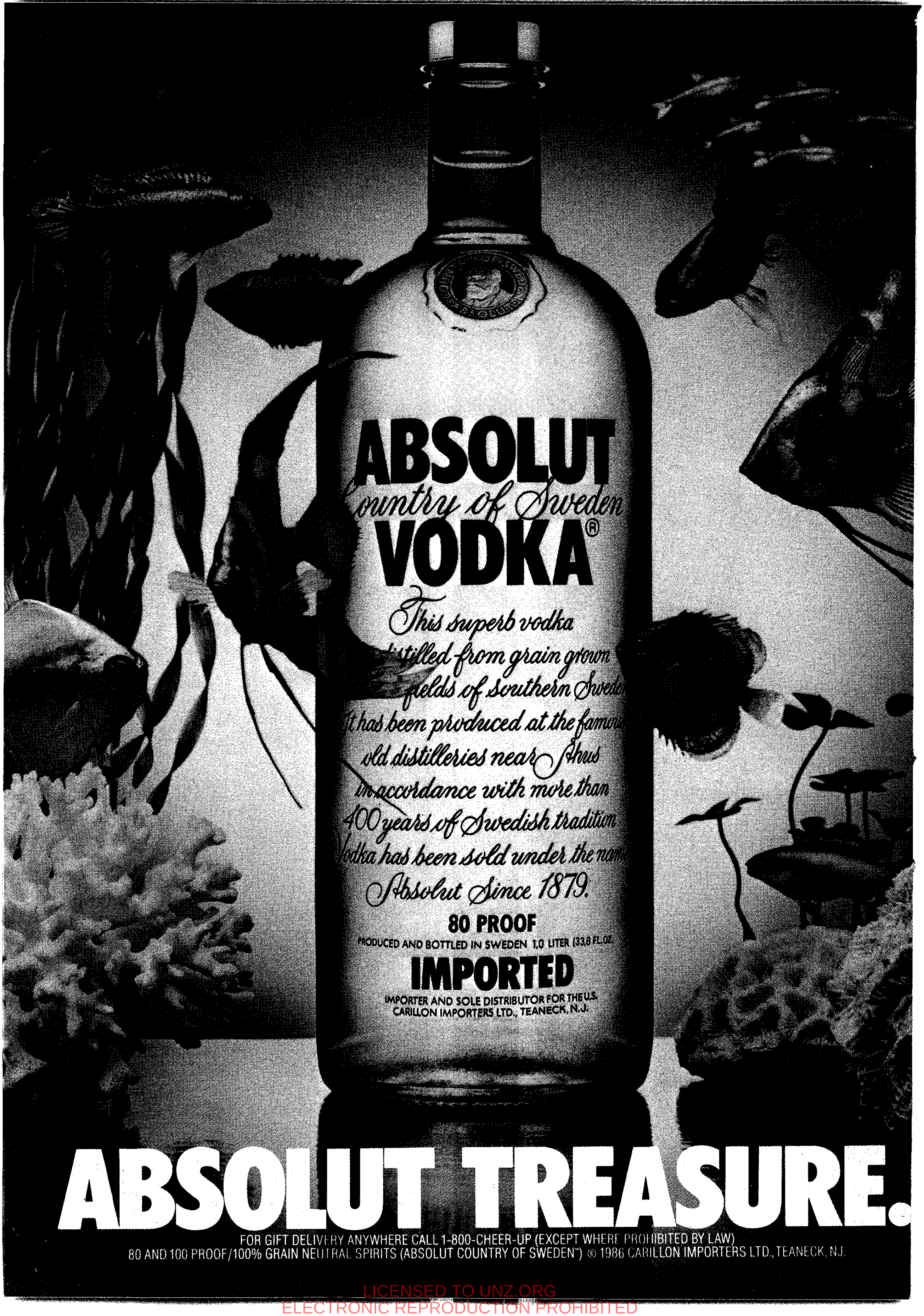
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